

SPRING 1991

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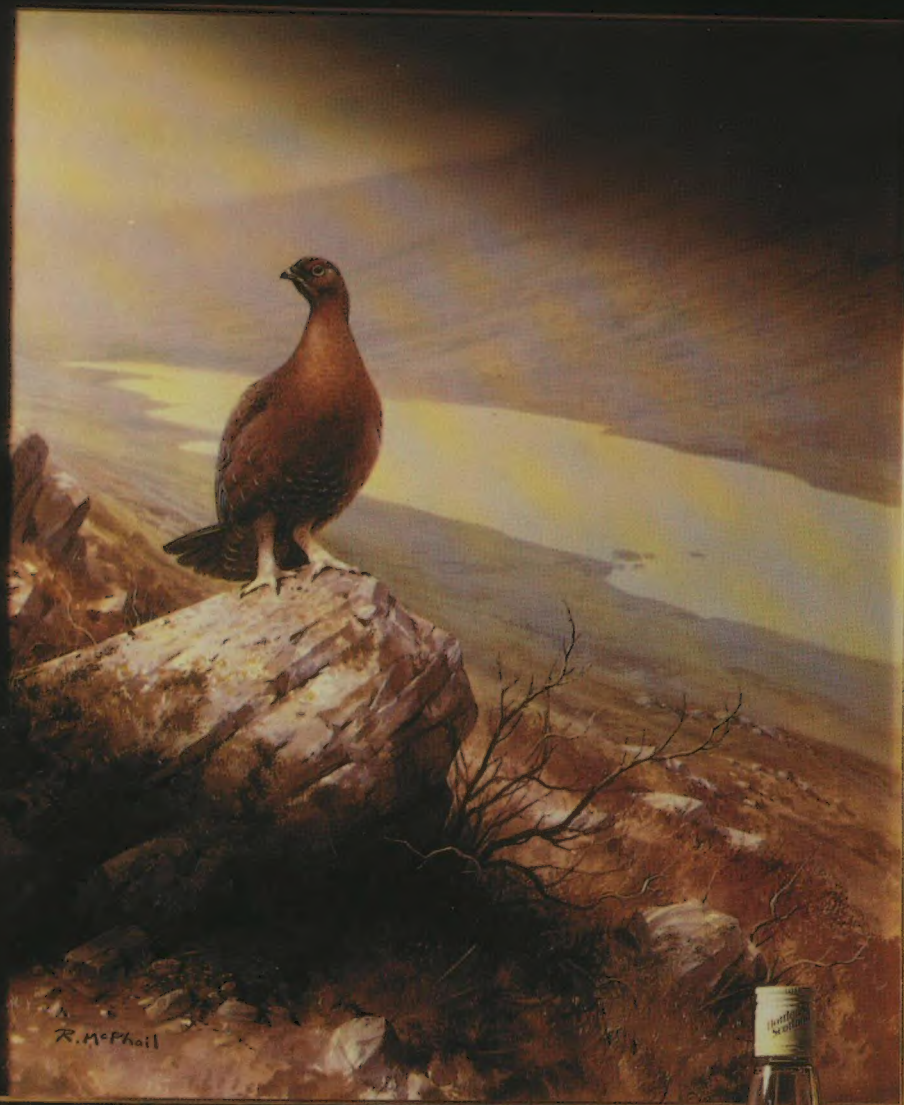
# LONDON NEWS



THE FIGHT TO  
FREE KUWAIT







THE FAMOUS GROUSE  
COUNTRY OF ORIGIN - SCOTLAND NOTED FOR  
ITS CHARACTER AND DISTINGUISHED APPEARANCE



Quality in an age of change.



Spring, 1991  
Volume 279 No 7099

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**COVER:** British Challenger tanks  
and Sultan command vehicle in the desert,  
by Brian Sanders.

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# NELSON'S COLUMN COMFORT IN COURT

*Wood Green Crown Court, neatly built behind the façade of a Victorian school*



Wood Green, as its name implies, was once a leafy rural hamlet comprising a few farms and no more than a dozen houses. A survey dating from 1619 recorded a population of 50. That number had doubled by 1800, but it was not until the railway arrived in 1859 that Wood Green, only seven miles north of central London, began the explosion of suburban sprawl that is its main characteristic today

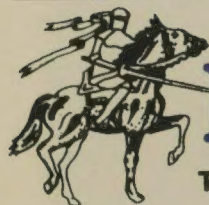
Its best known contemporary

feature is probably the "shopping city", a glitzy complex which opened nearly 10 years ago, though those concerned with Victorian values may favour the new Crown Court, a building recently saved from the wreckers and now sympathetically restored by the Property Services Agency.

The building, on the north side of Lordship Lane, was originally a school established in 1865 "for the sons of poor and deceased Freemasons", and

subsequently a training college for young ladies. Later it became the head office of the Tottenham and District Gas Company. In 1972 the building was acquired by Haringey Council, who planned to knock it down and build houses on the site. But the public, who had evidently become fond of the white Suffolk brick frontage, objected, and when the need was identified for new courts in this north London area it was decided to build them behind the existing façade. In a happy demonstration of harmony between old and new, three new storeys slope behind it and the distinctive chapel wings at each end have been retained.

Work was completed last year and the new Crown Court formally opened by the Lord Chancellor in July. It contains 10 court rooms of various sizes, with offices, judges' rooms, libraries and conference rooms and unusually comfortable facilities for juries—a spectacular improvement on the old bunker next door, and much appreciated by experienced jurors who are accustomed to fairly rough treatment, at least until they get into court.



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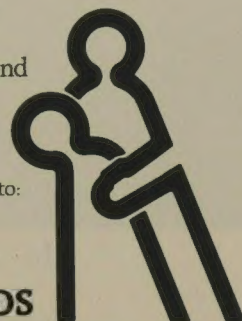
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# FEASTS OF FINE ART

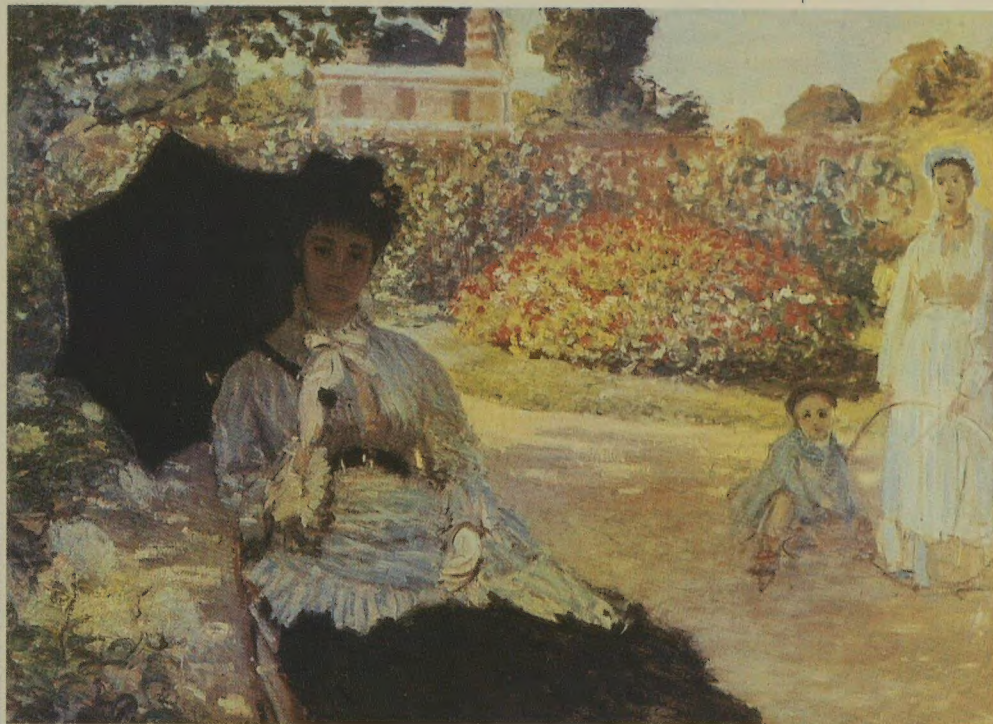
Two foreign collections now on view in London offer a rare and ravishing feast for eye and spirit. At the Royal Academy the Emil Bührle Collection of Impressionist and other master paintings, normally housed in Zurich, can be seen until April 14. At the National Gallery the Heinz Berggruen Collection of Post-Impressionist and early modern paintings, on loan for five years, is being shown on its own in the newly refurbished Impressionist galleries. Later the paintings will be rotated to appear alongside some of those in the National Gallery's own collection: the Berggruen study for Seurat's *Bathers at Asnières*, for example, will be hung alongside the painting itself, which is owned by the Gallery.

The RA had a bad press before the opening of the Bührle Collection, mainly because some of the paintings were once Nazi war booty and because of Bührle's German connections. These reflections of course have nothing to do with the artists or their paintings, or with the quality of the collection or what the Academy calls the "passionate eye" of the collector himself. It quotes the artist Oskar Kokoschka, who painted Bührle in 1952 and described him as a lonely man who would "invite me, almost shyly, every once in a while to walk over to the neighbouring building with him and look at his collection . . . We would contemplate this or that painting which he had just acquired. His brown eyes could truly see, which is not generally the case with collectors."

Visitors to the RA will surely share this view, and it will be surprising if most do not come away even more inspired than by the recent Monet exhibition, which was of more interest to artists and art historians than to non-specialists. The sight of five van Goghs along one gallery wall in the current exhibition, with Gauguins on the wall behind, Manets and Renoirs to the left and Monets to the right, gives a far clearer and certainly more exciting insight into the richness and exuberance of the Impressionists than a succession of Monet haystacks.

Not all of the 85 paintings on show are Impressionists—there are works by Canaletto, Cuyp, Goya, Hals and Tiepolo as well as by Marc, Braque and Picasso. But it is the Impressionists and Post-Impressionists that will send visitors singing into the drab world outside.

The National Gallery show is a little more sedate and less wide-ranging, but it has a wonderful choice of nine Cézannes, 14 Seurats (including *Les Poseuses*), two van Goghs, two Braques,



THE ROYAL ACADEMY OF ARTS

one Miró and more than 40 Picassos. All these works wonderfully complement the Gallery's own collection, and their arrival in London is a considerable triumph for Lord Rothschild, the chairman of the trustees, and Neil MacGregor, the director. These two have clearly established a formidable working relationship in the three years since MacGregor went to the Gallery from the *Burlington* magazine, and the reopening of the Impressionist galleries is only the first step in what promises to be one of the most remarkable years in this venerable institution's long history.

Following the refurbishment of the Impressionist galleries came, last month, the reopening of the galleries in the west wing, a suite of rooms dating from 1911 which includes the grand and elegant Room 9, now to be known

as the Wohl Room. It is named after the Maurice Wohl Charitable Foundation—the major contributor towards the cost of restoring and gilding the ceiling, lining the walls with green cotton damask and installing air-conditioning and new lighting.

The climax of the year will be the opening of the new Sainsbury Wing in the summer. Its first special exhibition, to be held in the autumn, will be a selection of the Queen's pictures, designed to illustrate the collecting habits of her royal ancestors.

The Royal Academy, too, will have some spectacular refurbishment to unveil later in the year, when the former Diploma Galleries will be transformed into the Sackler Galleries (named after Arthur and Jill Sackler, who provided most of the money). Designed by Sir Norman Foster, the new galleries have been constructed within the original Victorian brickwork and with a uniform floor level. They will have a reception area in which sculptures from the Academy's permanent collection will be on display, including Michelangelo's *Tondo*. The first exhibition in the new galleries, opening on June 18, will be paintings by the Fauves, including Matisse, Derain, Braque and Dufy.

Last year the Tate, this year the National Gallery and the Royal Academy. Londoners, and visitors with the courage to come here, are fortunate to find some of our revered arts institutions renewing themselves in this way. Can the V & A be far behind?

*Monet's painting of Camille, Son and Nurse at Argenteuil, from the exhibition at the Royal Academy.*

*Neil MacGregor is presiding over a remarkable period of transformation at the National Gallery.*



CHRISTOPHER COMACK/IMPACT PHOTOS





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And likely, we suspect, to remain so.

Perhaps best to let it go at that.

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# WINDOW ON THE WORLD

## DECEMBER 2

The Christian Democrats won the first post-war elections in a united Germany, but failed to secure an overall majority. Chancellor Kohl began discussions on a new coalition with the Free Democratic Party and the Christian Social Union. The Green party failed to win 5 per cent of the vote.

Aaron Copland, the American composer, died aged 90.

## DECEMBER 6

President Saddam Hussein of Iraq ordered the release of all foreigners held in Iraq and Kuwait, saying they were no longer needed and could be home by Christmas.

Two IRA men, Liam O'Dhibhir and Damien McComb, were each sentenced to 30 years' imprisonment after trial at the Old Bailey. The men were arrested when they went to collect an arms cache on the Welsh coast.

Tunku Abdul Rahman, first Prime Minister of Malaya and subsequently of Malaysia, died aged 87.

## DECEMBER 7

The Brussels talks on world trade collapsed when the US and European nations failed to find a compromise on agricultural subsidies.

Margaret Thatcher was awarded the Order of Merit and her husband Denis was created a baronet. Lady Thatcher said she wished still to be called Mrs.

## DECEMBER 9

Lech Walesa was elected President of Poland, winning some three-quarters of the total vote.

## DECEMBER 10

Some 5,700,000 people applied for about £8,000 million worth of electricity shares, but allocations were severely restricted by the Government's determination to favour the small investor. When shares in the 12 regional companies traded on December 11 the value was marked up by an average of about 50 per cent.

Dr Armand Hammer, the US entrepreneur and chairman of

Occidental Petroleum, died at the age of 92.

## DECEMBER 12

The US government agreed to relax trade restrictions with the Soviet Union to allow aid for the relief of food shortages.

Sir Ian Trethowan, chairman of Thames Television and former director-general of the BBC, died aged 68.

## DECEMBER 13

The BBC announced that it would cease publication of *The Listener* because of increasing losses and falling circulation.

## DECEMBER 16

At the conclusion of the European summit in Rome leaders of the 12 instructed their negotiators to draft revisions to the Treaty of Rome within the next six months, so that the community's new constitution, including monetary and political union, could come into force in 1993.

## DECEMBER 18

Political philosopher Professor Michael Oakshott died aged 89.

Paul Tortelier, the French cellist, died aged 76.

## DECEMBER 20

Soviet foreign minister Eduard Shevardnadze announced to the Soviet Congress of People's Deputies that he was resigning in protest at the advance of dictatorship and the retreat of the reformers.

The US and Britain voted in the UN Security Council to condemn Israel's deportation of four Palestinian leaders from the Gaza Strip and in support of a Middle East peace conference.

## DECEMBER 25

In her Christmas broadcast to the Commonwealth the Queen spoke of the deep and overriding anxiety presented by the threat of war in the Middle East.

## DECEMBER 26

President Gorbachev nominated Gennady Yanayev, a leading Russian conservative and former trade union leader, to the new

*Continued on p 17*



WRIGHT-LIAISON/GAMMA

## THE FIGHT TO FREE KUWAIT

Operation Desert Storm, the code given by the United States to the United Nations-sponsored action to oust Iraqi forces from Kuwait, began on January 16 when American F-15 fighter-bombers took off from bases in Saudi Arabia and bombed military targets in Iraq and Kuwait. They were quickly followed by RAF Tornado GR.1s flying low to scatter bombs over airport runways, and by other American aircraft including the new F-117A Stealth fighters, by aircraft from the Saudi and Kuwaiti air forces, and by Tomahawk cruise missiles. An air raid on Baghdad, which began at 2.40am local time, was reported live on television by correspondents of the American cable television network CNN from the Al-Rashid Hotel. From the television station in his capital President Saddam Hussein declared that Iraq would fight on in what he described

as the "mother of all battles".

Shortly after midnight on January 18 Saddam tried to broaden the conflict by attacking Israel. About 12 Scud missiles fired from Iraq landed in and around Tel Aviv. Another batch, aimed at Riyadh, capital of Saudi Arabia, was brought down by Patriot anti-missile missiles. On January 22 a Scud hit a block of flats in the Israeli town of Ramat Gan, killing three people. Israelis promised reprisals, but responded to urgent pleas from President Bush and Prime Minister Major and agreed to take no immediate action. Patriot anti-missile defence weapons were hurriedly shipped to Israel and proved quite effective in shooting down Scuds, although some continued to get through.

On the night of January 25 more salvos of Scuds were launched into Israel and Saudi Arabia. Some were shot down,





but one that got through the defences landed in a residential part of Tel Aviv, killing one person and injuring some 69. Another hit Riyadh, killing one man and injuring 30. The allies were having difficulty in locating the mobile missile-launchers, which became one of their first bombing priorities.

Another was the elimination of the Iraqi air force. In spite of relentless and virtually continuous bombing raids, averaging some 15,000 sorties a week for the first month of the war, this was not achieved, mainly because the aircraft were kept on the ground in well-protected bunkers. However, in late January it became known that some of the latest Iraqi aircraft—perhaps 100 or more—had flown to Iran, apparently in search of safe haven until the war was over. This lent weight to the claims of the American commander, General Norman Schwarzkopf (popularly known as “Stormin’ Norman”), and others that Iraq had conceded control of the air to the UN allied forces.

The allies were thus given the opportunity to extend the period of air attack, which had been hampered in early days by bad weather. The attacks were specifically aimed at destroying Iraq’s nuclear reactors and its

chemical and biological weaponry as well as at cutting off all communications and supply lines to the Iraqi troops occupying Kuwait and bunkered along its borders. There were losses, particularly in the early days of the war, of Tornados engaged in the hazardous low-flying attacks on airfields. Five RAF, one Italian and one Saudi Arabian Tornados were lost in the first week. The RAF pilot and navigator of one, who baled out of their aircraft on the first day of the war, were among those later paraded in front of Baghdad television cameras, contrary to the terms of the Geneva convention on the treatment of prisoners of war.

On January 24 the first small segment of Kuwaiti territory was liberated when the allies captured the island of Qaruh, used by Iraq as a forward command post to monitor air and sea movements. The island was taken after a five-hour battle by joint American, British and Saudi air and naval forces.

The first land battle was provoked by the Iraqis on January 29, when some 50 tanks, mostly Soviet T55s, invaded Saudi Arabia. They were followed by other Iraqi troops and tanks, all apparently intent on capturing the town of Khafji. They were engaged by allied forces and a

battle raged in and around the town for nearly two days before all the Iraqis were expelled. Eleven US marines and many Iraqi troops were killed in the fighting, and more than 160 Iraqis were taken prisoner. It seemed that the raid had been intended as part of a much larger invasion that had been stopped in its tracks by the swift allied response, which included heavy bombing of a large troop build-up on the Iraqi side of the border.

The freedom of manoeuvre available to the allies became even more apparent on February 3 when the US battleship *Missouri* opened up with its 16-inch guns against Iraqi positions along the east coast. It was later joined in the Gulf by the battleship *Wisconsin*. Both seemed free to go where they pleased, with apparently no threat from any Iraqi aircraft armed with the Exocets that played havoc with naval ships during the Falklands War. As the fourth week of the Gulf War came to an end it seemed likely that the aerial and naval bombardment of Iraqi positions, and particularly the élite Republican Guard, would continue for some time, since that way the allies could hope to keep casualties to a minimum. Nonetheless it was inevitable that a ground war would eventually have to be fought to

*Left, service in the Gulf meant parting with loved ones. Above, an air raid on Baghdad was one of the first actions of Operation Desert Storm, and raids on Iraqi military targets were sustained at the rate of about 15,000 sorties a week for the first month of the war.*

evict Saddam’s forces, for he showed no sign of surrendering Kuwait to the UN.

Meanwhile, one tragic consequence of the war had already become apparent when a large area of the Gulf was polluted by oil. Millions of gallons of crude oil were pumped into the sea by the Iraqis, apparently deliberately, both from a land terminal and from tankers moored alongside. The result was a slick some 35 miles long and 10 miles wide, and an environmental disaster of huge proportions.

Initially the Iraqis claimed that the spillage was caused by allied bombing of the tankers, but General Schwarzkopf denied this, saying that all allied military operations had been checked and none was responsible. On January 27 American aircraft bombed part of the oil installation and succeeded in staunching the flow of oil, but the full extent of the damage to wildlife and the rest of the environment had still to be assessed.









OKONIEWSKI GAMMA



KATZ PICTURES

*Above left, the 16-inch guns of the US battleship **Missouri** pounded Iraqi positions on the east coast of the Gulf from February 3, and a second battleship, the **Wisconsin**, later joined in the bombardment.*

*Left, an RAF Tornado. These ground-attack aircraft were initially used to destroy Iraq's airfields, scattering bombs and mines along the runways, but their low-level approach proved vulnerable to ground-based anti-aircraft defences and seven Tornados were lost in the first week of the war.*



SIGMA

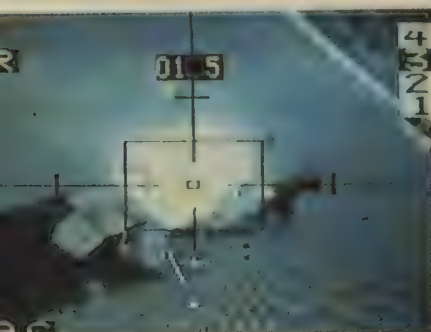
*Iraq tried to draw Israel into the war by attacking Tel Aviv and other towns with Soviet-made SS-1 missiles, better known as Scuds. American Patriot air-defence missiles were hurriedly sent to Israel and were used to intercept the Scuds and destroy them in mid-air, though some continued to get through.*

*Left, refugees poured into Jordan from many neighbouring Middle East countries, adding to Jordan's difficulties, which were well reflected in King Hussein's determinedly neutralist stance in the conflict.*

C. S. PERKINS MAGNUM



Right, the first land engagement of the war was fought at Khafji in Saudi Arabia where allied forces routed Iraqi invaders and took 160 prisoners.



P. DURAND/SYGMA

Above, "smart" bombs, controlled by infra-red cameras, enabled the allied bombers to hit their targets with pin-point accuracy.

Right, Riyadh, capital of Saudi Arabia, was a frequent target of Scud missiles, which caused deaths and many injuries in well-populated areas of the city. The missile-launchers were mobile, which made them hard to find and destroy.

Below, an oil slick 35 miles long and 10 miles wide caused immense environmental damage to the Gulf after the Iraqis had pumped millions of gallons of crude oil into the sea, apparently to deter a possible invasion attempt. The flow of oil was stemmed by bombing the installation, but large quantities were washed ashore.



ANTHONY SLAU/BLACK STAR



GEORGES MERILLON/GAMMA



post of vice-president of the Soviet Union. On the same day it was reported that Nikolai Ryzhkov, the Prime Minister, had suffered a heart attack.

Gary Kasparov retained the world chess championship after drawing the 22nd game with Anatoly Karpov. This gave him a lead of 12 games to 10.

#### DECEMBER 28

Some 400 UK reserve forces, comprising mainly medically qualified personnel, were called up in support of the deployment in the Gulf. Plans were also announced to vaccinate troops against germ warfare.

#### DECEMBER 29

Jan Krzysztow Bielecki was nominated by President Walesa as Prime Minister of Poland.

England lost the second Test match, played in Melbourne.

Sir David Piper, former director of the Ashmolean Museum, died aged 72.

#### DECEMBER 31

The crime novelist P. D. James was the only life peer in the New Year honours. Those knighted included James Anderton, chief constable of Manchester, Paul Fox, managing director of BBC Television, and Alastair Morton, chief executive of Eurotunnel.

Dame Joan Sutherland gave her farewell operatic performance at Covent Garden, appearing in the party scene in Act II of *Die Fledermaus*.

The old, larger 5p coin ceased to be legal tender at midnight.

#### JANUARY 1, 1991

Iraq rejected an appeal from Egypt to leave Kuwait and thus avert war in the Middle East.

#### JANUARY 3

President Bush proposed "one last attempt" for peace in the Gulf, offering to send Secretary of State James Baker to Geneva for talks with Tariq Aziz, the Iraqi foreign minister. The meeting was held on January 9 without success.

Britain expelled 75 Iraqis accused of making public threats linked to the Gulf crisis.

IRA gunman Patrick Sheehy, wanted by British and Irish police, was found dead after shooting himself in the head.

#### JANUARY 7

Soviet troops were ordered to be deployed in the Baltic republics and other troubled areas to enforce conscription.

#### JANUARY 8

One passenger was killed and 247 injured when a crowded commuter train crashed into buffers at Cannon Street station in the early-morning rush hour.

The third Test match in Australia was drawn, ending England's last hope of winning the Ashes.

#### JANUARY 10

Britain's ambassador in Baghdad, Harold Walker, left the embassy, locking the gates behind him, and drove some 800 miles through the desert to Amman, Jordan.



#### JANUARY 11

Soviet troops with tanks and armoured cars moved into Lithuania in support of an ultimatum from President Gorbachev ordering the republic to abandon its independence campaign. In the capital, Vilnius, troops charged on crowds gathered outside public buildings, and on January 13 opened fire on civilians outside the television tower, killing 14 and injuring many more.

#### JANUARY 13

UN Secretary General Javier Pérez de Cuellar left Baghdad after failing in a final attempt to persuade President Saddam to agree to withdraw his troops unconditionally from Kuwait.

#### JANUARY 15

Aleksandr Bessmertnykh, the Soviet ambassador in Washington, was named by President Gorbachev as foreign minister to succeed Eduard Shevardnadze, who resigned on December 20.

#### JANUARY 16

After the failure of a further

appeal by the UN, the deadline for Iraq's withdrawal from Kuwait passed without any response from Iraq. The US launched an air attack over Baghdad and the war began (see p 10).

#### JANUARY 17

Michael Heseltine, Secretary of State for the Environment, announced that the Government would provide an extra £1,100 million to help reduce the cost of this year's poll-tax bills.

The magazine *Encounter* suspended publication after 37 years.

King Olav of Norway died following a heart attack, aged 87.

#### JANUARY 18

Retail price inflation in Britain fell to 9.3 per cent in December.

tween their rival supporters.

England and Australia drew the fourth Test match, played in Adelaide, leaving Australia the winner of the series.

#### JANUARY 31

Public sector workers in Britain were given pay awards of between 9.6 and 10.2 per cent, phased in two stages, except for members of the armed forces, who were to receive a 12.2 per cent increase in full.

#### FEBRUARY 1

President de Klerk announced that South Africa's remaining apartheid laws would be abolished by mid-1991. Members of the Conservative opposition party walked out of Parliament when the statement was made.

#### FEBRUARY 2

Sir Monty Finniston, former chairman of British Steel, died aged 78.

#### FEBRUARY 5

President Gorbachev declared that a referendum in Lithuania on whether or not the state should become an independent democratic republic was "without legal foundation". The poll went ahead nonetheless: the result on February 9 recorded 90 per cent in favour of independence.

The US announced that it was to close its nuclear submarine base in Holy Loch on the Clyde, probably at the end of 1992.

#### FEBRUARY 6

Britain froze, with temperatures down to -15°C and snow in many areas paralysing road and rail transport and threatening to bring the country to a standstill. The freeze lasted for a week.

Four Arabs served with deportation notices on grounds of national security were released from custody on the orders of the Home Secretary.

#### FEBRUARY 7

Two members of an IRA hit squad launched a mortar attack on 10 Downing Street while a meeting of the War Cabinet was in progress. The mortars were fired from a van parked in Whitehall, one of the bombs exploding in the garden behind the Prime Minister's house, blowing in some windows. The other two landed in another garden nearby. No one was seriously hurt, and ministers resumed their meeting after moving to the basement.

The blazing van from which an IRA mortar attack was launched on Downing Street on February 7.

#### JANUARY 20

Five people were killed in a gun battle around the interior ministry of Latvia, which was stormed by Soviet armed forces.

#### JANUARY 24

The House of Lords ruled that all interest-rate swapping agreements entered into by Hammonds and Fulham councils were unlawful.

#### JANUARY 28

The US postponed the planned summit meeting between Presidents Bush and Gorbachev, due to be held in February.

#### JANUARY 29

Nelson Mandela, deputy president of the African National Congress, and Chief Mangosuthu Buthelezi, leader of the Zulu Inkatha party, met for the first time in 30 years. After nine hours of talks they issued a joint statement appealing for peace be-

REX FEATURES





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# THE YOUNG TRAVELLERS

Graduates of the 1980s travelled to the far corners of the world in ever-increasing numbers, often pausing to work in foreign countries to get enough money to go even farther. Elizabeth Wilcox reports on the experiences of some of the Let's Go generation.

On the outback trail in Asia time is distorted. Young travellers, clothed in soiled cotton, spend hours waiting, resting on propped backpacks filled with the barest of necessities: toiletries, a change of clothes, a sleeping-bag, perhaps a tent, almost certainly a diary. Many of them, unused to Eastern food, will fall ill in cheap hotels. Goodbyes are frequent, comfort is fleeting.

Yet students are travelling to distant places in huge numbers. Graduates of many British and American universities, and from many other parts of the world, are postponing entry into their national work-forces to venture overseas and experience the world at first hand. A survey of first-year graduates by the Career Services Office in Oxford shows that the number planning to travel and take temporary work abroad has increased significantly during the last five years. In 1986 the destination of 60 graduates out of 2,755 surveyed was "otherwise not available—e.g. travel". By 1989 the figure had risen to 171 out of 2,771.

The University Graduates *Summary of First Destination and Employment*, conducted by the Central Services Unit, confirms the trend. Until 1987 the "not available" category warranted no comment. In the following year an increase of 24 per cent in this category was noted. The Student Travel Association, which offers world tickets ranging from about £650 to almost £2,000, says that sales have rocketed in the last five years, their turnover having grown by 500 per cent during that period.

The phenomenon is not confined to the United Kingdom. Harvard University's Career Service Officer, William

Klingehoffer, who backpacked his way round the world 20 years ago, says the tendency for students to go abroad has become much stronger. The Harvard students' *Let's Go* guides to budget travel have doubled their sales in the last five years. But he notes that most American students go abroad for well-structured programmes that provide funding, and "not simply for the grand tour".

Australians and New Zealanders are the most renowned of student and graduate world-travellers. The manager of a flat in London at which more than 100 Antipodeans stay each year reports that no other nationalities can compare with their enthusiasm for travel. In 1985 there were 4,352 working-holiday visas issued to Australians in London. In 1988 the number had grown to 19,331.

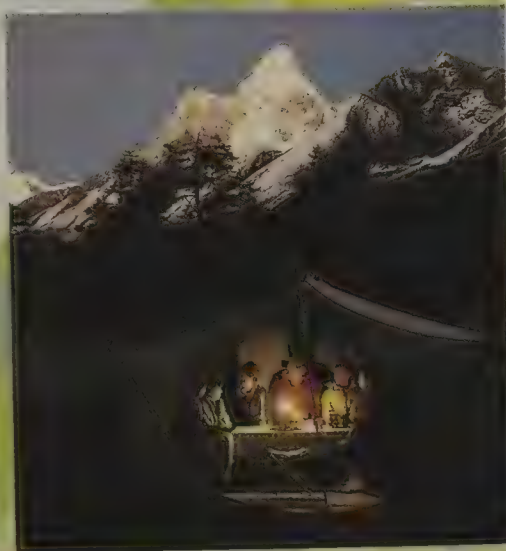
There is a sense of hierarchy among the blistered-feet brigade. The longer the journey or the stay abroad, the greater the respect accorded. "You meet people *en route*," says one woman who went round the world. "If you have been travelling for three weeks you may feel small, not streetwise, alongside someone who's been really travelling."

The answers given by the young travellers interviewed confirmed that the experience broadened perceptions of the world, and indeed of the travellers'

country of origin. What's more, it was enjoyable. Tom Snow, Director of Career Services at Oxford University, sees other benefits: "Travel and work can develop many enterprising qualities which may have been dormant at university, and which are valued by employers. It can also give individuals more objective views of their own values and their desired role in society." Klingehoffer, too, notes that early travel can affect the individual's career and lifestyle. "Students are much more likely to continue to travel once they have been abroad," he says. "Once out, it becomes a part of life."

How big a part will depend on the individual. The following comments are made by eight British, American and Australian young men and women who graduated from their universities in the 1980s, and who then travelled in many parts of the world before returning home to take up a career.

TONY STONE



Sarah Hutton: time to write and think.



## SARAH HUTTON

*Lives in England where she now works as a freelance assistant floor-manager for television productions. She graduated from Bristol University in 1985 and travelled for 14 months in India, Tibet, China, Hong Kong, Bali, Thailand, Burma, Singapore, Indonesia and Australia, where she worked for several months.*

"I don't think my parents were particularly happy about my friend Bella and me going away, but they knew that whatever they said was not going to make any difference. I wanted to see all those places I had studied at school. Mum said she felt as if she had lost her right arm when I left. You don't ever realise how much they miss you. For that reason I would not go away for so long again.

"We never really had any problems travelling as women. You have a lot of spare time travelling, especially in the morning when you may have been up since 4am and have nothing to do but wait. I really enjoyed these times: it gave me the opportunity to write and think.

Travelling is quite a selfish existence. In a way it's rather bad for you. You don't really think about anyone but yourself, and you can do whatever you want. But it does teach you to stand on your own two feet. No one is going to help you. You have got to help yourself.

"It is hard to come back. You are worried about what your friends have done, and interested to see what effect the time away has had on you. I found that you don't need other people so much, and I definitely don't waste as much time as I did: but that may be the difference between being 19 and 25.

"You also feel, when you are away, that you must come back and work at a job you'll like. I think that is perhaps why I am freelancing. I don't want to get stuck in something. If I had not gone away, I might well have gone through law school. In retrospect, I'm glad with my decision. I am much happier and have a much more varied life.

"The sad thing about travelling is saying goodbye to everyone you meet. I think that is why everyone comes home in the end. It is nice to be back and know you won't have to say goodbye."

MONTAGES BY CHRIS WADDEN





# ANDREW DAVISON AND KRISTINA (TINA) PARK

Both went to universities in the US, Andrew graduating from Kenyon College, Ohio, in 1987 and Tina from Trinity College, Hartford, in 1988. Andrew is now assistant director in a non-profit-making, fund-raising office, dealing primarily with political issues, and Tina works with a strategic market-design firm. They travelled together for about a year, visiting Korea, Hong Kong, Tibet, China, Bali, Singapore, Thailand, Nepal, Europe and the United States.

ANDREW: "We had planned the trip for about a year and a half, and thought that in a year of travelling we would be able to go virtually everywhere. Then we became slightly more realistic, recognising that the best way to know a country is to live there, and so we ended up spending 11½ months of our time in Asia."

TINA: "We had been reading a lot of travel-related books and were left with the impression that the more you spend, the more walls you build, especially as most of the places we were going to were Third World or developing countries."

ANDREW: "We had some difficulty getting the support of our families. In the summer of 1987 we tabled the idea to my parents. Their immediate reaction was: 'That's nice, dear, a good two-month trip to Europe.' As they became more aware of what was involved they changed their comments to: 'Are you sure you want to do this?' They were concerned that we would fall behind our peers on the Establishment treadmill."

TINA: "My parents' reaction was different. My mother is American and my father is Korean. They live in Seoul. My mother was very supportive. My father couldn't understand. Here I was, an unmarried young woman going to travel with Andrew—a boyfriend, and an American to boot. He forbade me to do it. His refusal was a crushing blow. In the end he gave tacit approval, and once it was done he was almost proud of what I had undertaken. From a personal point of view, when divorced from cultural pressure, he could be proud, though culturally he still believed it was incorrect."

ANDREW: "When we returned we had wanted to start a recycling company, but the business did not materialise. A huge capital outlay was needed, and we had neither the material nor the money. But it is still a central issue in our personal development. I had never appreciated what the life of five billion people on this globe was like until I went to these places and saw how taxed our resources are. In a sense we are comfortably cocooned: from the shelter of one's home or a hotel room it is hard to realise how big the world is, and how it works."

Andrew Davison and Tina Park: we are so cocooned.



TINA: "It's also important to try to speak the language. Understanding the language is fundamental to understanding a culture. I speak Korean and studied Chinese in school. In Indonesia the language is fairly similar. The Thai language was the most difficult, so we took a course in Nepal."

ANDREW: "Travelling is now a very important part of our relationship, and of our lives. We try to get away to explore most weekends. We can't be passive spectators, we have to be involved. We have already begun to plan our next trip."

# RORY SPOWERS

Graduated from Edinburgh University in 1988, currently writing a book about his year-long journey on a three-seater bike through Africa, taking in Botswana, Zimbabwe, Zambia, Malawi, Tanzania, Kenya, Sudan and Egypt. He plans to make travel documentaries.

"The three-men-on-a-bike idea was developed by myself and David Elliott during our last term. Our aim was to cycle the length of Africa on the three-seater bicycle originally used in *The Goodies* on BBC television, and thereby raise £20,000 for charity. By Christmas of the following year we had two old friends involved. We took two bikes for the four of us: a mountain bike and the three-seater.

"The most fascinating part of the journey was from Khartoum to the Egyptian border. A continuous linear village extends north, with a fertile band no more than half a mile wide at any point. The villagers irrigate as a result of British aid, on which they depend for their survival, but about 75 per cent of it gets drained off through corruption. Since visiting Third World countries I have become a lot more left-wing, and at times feel disillusioned with my life in London. I really want to do one more project, but it won't be for another year or two—a journey to the Himalayas. I want to spend a year on the Afghan border, working for the Aga Khan Foundation.

"Travelling is great, but the more one travels the more one wants to travel, and the more difficult it becomes to adjust to everyday living. If I go away again, I fear I may find it virtually impossible to readjust to city life on my return."



# GEORGE SAWAYA

Works as a doctor in the San Francisco General Hospital. Graduated from Hendrix College, Arkansas, in 1985, travelled for about a year in the UK, France and West Africa, and on to Yugoslavia.

"I went abroad partly to clear my mind. I had planned on medical school, but was unsure about it. My travels confirmed my determination to become a physician finding, as I did, that the need for basic health care was common to all people.

"I travelled by myself and was funded by the Watson Fellowship. Travelling alone was certainly tough, but it taught me about myself, and you learn a lot of practical things you don't learn in school.

"After completing my trip I did foresee extensive travel in the near future, and I still do. I did a rotation last year—my final year in medical school—in Australia, and I've just returned from a trip to Vienna, Budapest, Prague and London.

"Once you have travelled you have an incredible feeling of invincibility. You can do anything after landing in Dakar in a duststorm and not knowing a soul. Somehow, you survive."



Tim Cunningham: the best way is to work abroad.

# TIM CUNNINGHAM

Lives in New York City and is a post-graduate in playwriting at Columbia University. He graduated from Trinity College, Hartford, Connecticut, in 1988, and then spent some 11 months travelling in England, Sweden, Holland, France, Spain, Germany, Switzerland, Italy, Yugoslavia, Turkey, Greece, Egypt, India, Pakistan, Thailand, Malaysia and Indonesia.

"I knew my trip would be worthwhile in every way. I did not want to come out of college and go to graduate school or enter the professional theatre world straight away. I wanted a year of transition because it was a transitional point of my life. I wanted that year so I would have a chance to grow in a different environment, to get away from the north-east where I had grown up and been to college.

"I don't know how directly my experience of travelling will affect my work. I have never written a play about being in another country, but the experience is good in developing the ability to see how a culture or landscape affects the way people relate to one another. Removing yourself from America gives you an insight into America. When you come from a small world, you don't really have a grasp of any other sort of subculture. To me, travelling opened my mind to the enormous variety of human experience.

"I had grown up in a solipsistic world where I had assumed that everyone was basically the same, and that any differences were superficial. This idea was certainly overturned by my travels. I found I had no great identity with the few Americans I met. I was indifferent to them. I never felt unproud of America, but I never really thought of America as an identifiable culture. If you are French, for example, you have an identifiable culture and a long history. The best way to see another culture is to work abroad. It makes for a much better experience if you have a reason to be there. Pure travelling is ultimately hollow.

"In the end I was happy to return home. Everything seemed new, though after two or three months I began to think about going away again. I think now I would like to live abroad for a number of years, and travel from that overseas base. I'm not sure whether my wish to travel developed as a result of my journeying, but there's no doubt it can become a sort of bug. >





Jeremy Bridge's journeys gave him the impetus to open his own travel business back home in London.

▷ continued from p25

#### ANDRINA BENNETT

Graduated in 1987 from the Lincoln Institute of Health Sciences, part of Latrobe University in Melbourne, Australia. She has been travelling for six months through Egypt, Europe and Scandinavia, and is currently working in London as a physiotherapist. She plans to stay for five months here and then continue her travels through Greece, Turkey, India and Singapore for another two to three months.

"Travelling has always been a dream of mine. Many university students share that ambition, and of my physiotherapy-graduate friends perhaps two-thirds decided to go away for six months or a year, most of them working for two or three years first to save a bit of money.

"Australia is so far from Europe that to come here you have to give up an awful lot. You have to sacrifice the security of a job and all the other assurances of home. But I was determined to come.

"I began by thinking I would be away for a year, and had planned to return home in April. Now I want to spend longer away. I knew I would work in London for several months, and have a working-holiday visa.

"I miss the countryside, the people and the way of life in Australia, but I know that after two or three weeks at home I would miss the spontaneity of travelling. Many people return from travelling depressed, and I am a bit worried about feeling that way. But I have much more confidence in myself, and feel quite prepared to do it again.

"I know of many people who began their trips thinking they would go for a year, but ended up staying for two or three. In Europe the longer-term travellers seem to be from Australia or New Zealand, and the question we are most often asked is 'How many years are you travelling for?'"

#### JEREMY BRIDGE

Lives and works in London, where he runs a specialist travel agency called Bridge the World Travel Centre. He graduated from Swansea University in 1981 and then travelled for 19 months through Greece, Egypt, Qatar, Pakistan, Bangladesh, India, Thailand and Singapore to Australia, where he spent eight months. While there he worked in a dozen different jobs earning money for food and petrol before finally taking a bus from Sydney to Perth, whence he flew back to Singapore. He then took five months to return to the UK, which involved travelling mostly overland through Burma, Iran and Europe.

"I've always wanted to travel. My only objective after leaving university was to see as much of the world as I could, and I still have that urge. The opportunity to get into the travel business really came as a result of the trip. In Bangkok I met the leader of a tour party going to Bali and, when he realised how keen I was on travelling, he gave me his card and suggested I contacted the company he worked for when I got back.

"In fact, when I did return I went to see a careers advisory service and did one of those tests to see what my aptitudes were. The results seemed to point to teaching, social work or the travel industry. One day the penny dropped and I concluded that, as I'd just spent so much time travelling and wanted to do more, that's what I should get into.

"I sent my CV to my Bangkok friend's company, Trailfinders. At first they rejected me but then phoned back a week later to say that someone had dropped out and, if I still wanted the job, I could have it. It was a good job, and I worked there for more than three years, doing a lot of travelling.

"I kept wondering whether I could do this on my own, and eventually with a colleague who became my partner—Brian Barton—I did. We raised £10,000

each, arranged a bank overdraft facility of £25,000 (most of which we did not need), took a lease on what had been an old antique shop in Camden Town, and opened for business on February 8, 1989.

"Bridge the World concentrates mainly on Australia and round-the-world travel. Discount flights are our speciality, but our customers are not just young backpackers, though we have plenty of those. We also get people in good jobs with only a few weeks to spend in Thailand or wherever it is they want to go, and retired people who want to take off to see their relatives.

"We don't have a glossy magazine-style brochure yet, but what we do have is a damn good service and very cheap fares. We're open seven days a week, but we are not situated on a busy high street. I think we're much better off where we are—nicely tucked away in a quiet side road round the corner from Camden Lock and the market—so we don't get a crowd of time-wasters who wander in off the high street not really knowing what they want. Most of our business comes from advertising: the telephones here never stop.

"We're growing—our turnover was over £1 million in the first year and we've just about quadrupled it in the second—and we now have a staff of 15 instead of three, but apart from taking some additional office space across the road I don't want to open new outlets. We are fully computerised, but I believe we should stay a one-site operation. We do want to be successful, of course, but one of the main reasons for all this is not just to make money. We love to travel." □

PENNY TWEEDIE





# THE REMBRANDT ENIGMA



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**R**ECENT RESEARCH HAS CAST DOUBT ON THE AUTHENTICITY OF MANY OF REMBRANDT'S BEST-KNOWN PAINTINGS AND HAS LED US TO REVISE OUR IMAGE OF THE ARTIST. EDWARD LUCIE-SMITH DISCUSSES THE PARADOXES OF REMBRANDT'S ARTISTIC ACTIVITY AND THE MERCANTILE ATTITUDES WHICH HE AND ANDY WARHOL HAVE IN COMMON.





To the artists of the 19th and early 20th centuries, Rembrandt seemed a true forerunner. They revered him as an ancestor even more than they revered Leonardo and Michelangelo. Today the public still perceive Rembrandt as one of the few universal geniuses, whose art is essentially timeless, speaking directly from the mid-17th century to the spectators of our own day. Rembrandt's bankruptcy (so-called) is as firmly rooted in the contemporary consciousness as Van Gogh's suicide. Both contribute to the idea that a great artist is necessarily

someone who will always be misunderstood by his contemporaries, and who must look to posterity for justice in the assessment of his work.

In terms of specialist scholarship, however, Rembrandt's image has recently undergone some remarkable and disconcerting changes. The most publicised of these have been the demotions of individual paintings. Many are due to the work of the Rembrandt Research Project, now in the midst of publishing a new and detailed *catalogue raisonné* of the artist's work. The first volume appeared in 1983, the second in 1987 and the third last year.

There are expected to be at least eight volumes altogether.

If one compares the first two volumes with the last attempt to provide a complete listing of Rembrandt's paintings—a revised edition of Abraham Bredius's old standard catalogue published in 1969—the figures tell their own story. For the period 1625 to 1631 the Rembrandt Research Project accepted 42 of Bredius's attributions and rejected 44. It was unable to make a decision about seven other paintings. For the period 1631 to 1634 it accepted 62 paintings, rejected 38 and marked one as "border-

line". The casualties have included a number of well-known and well-loved works. The first volume, for example, threw out the National Gallery's painting of *A Man in a Leaty Room*. This means that the gallery now has no authentic example of the artist's Leiden period, before he moved to live and work in Amsterdam.

The Wallace Collection Rembrandts suffered heavily in the second volume. *The Good Samaritan*, always regarded as a classic example of the artist's work, was turned down; so, too, was a pair of portraits, one showing Jan Pellicorne



Once hailed as a Rembrandt masterpiece, the authenticity of *The Polish Rider*, above, has been re-examined. The work is now attributed to a pupil, William Drost.

The authenticity of *The Anatomy Lesson of Dr Tulp*, left, is not in doubt. Rembrandt painted this group portrait in 1632, soon after moving his studio to Amsterdam.

There are ambiguities in some of Rembrandt's genuine works, but these are to do with human relationships. *The Portrait of Jan Six*, previous page, is a fine example.

with his son, the other his wife Susanna van Collen with her daughter. Great American collections—the Metropolitan, the Boston Museum and the Gardner Museum—were also victims of the purge. On the whole these losses have been ruefully accepted by curators at the museums concerned.

There is certainly worse to come as publication of the new catalogue continues. Among the celebrated paintings no longer considered to be by Rembrandt are the National Gallery's *Old Man in an Armchair*, *David Harping before Saul* in the Mauritshuis (ironically, this belonged to Bredius himself) and *The Man with the Golden Helmet* in Berlin. *The Polish Rider* in the Frick Collection in New York, once ranked as an unassailable masterpiece of Western art almost on a level with *Las Meninas* by Velasquez, is now attributed by many Rembrandt scholars to William Drost, a minor pupil.

Clearly there has been something seriously askew in our view of Rembrandt's achievement. But in what way askew? One reason for embarking on the Rembrandt Research Project was to

bring the latest scientific techniques to bear on the artist's work. These included X-ray and infra-red photography, the scientific analysis of paint samples, and dendrochronology—paintings can sometimes be dated by a study of the patterns of tree-ring growth detectable in the panels on which they are painted. Yet such methods have proved to be less than conclusive.

In his review of the second volume of the new Rembrandt Research Project catalogue the English Rembrandt scholar Christopher White noted drily: "The introductory essays yield little in the way of hard criteria... like it or not, the authors have been forced to rely on the judgment of their eyes far more than they would have preferred." The new Rembrandt who now confronts us is not entirely a creation of modern science.

Comparison of the most celebrated of the paintings by Rembrandt now in the process of being rejected seems to show that many have qualities in common. They are more romantic, more overtly emotional, more sentimental than the ones the experts have retained. King



Saul in *David Harping before Saul* dries his tears on a curtain. The setting for *A Man in a Lofty Room* is exaggeratedly high and mysterious. One of the attractions of *The Polish Rider* and also of *The Man with the Golden Helmet* is ambiguity—but not the kind of ambiguity which yields more as the spectator looks again. The intention itself remains tantalisingly imprecise. Idealisation of Rembrandt's personality has clouded judgment of his art.

This is not the case with Rembrandt's best-documented works, or most of them. We know the intention behind *The Anatomy Lesson of Dr Tulp* and the so-called *Night Watch*. Both paintings are group portraits, married on the one hand to the theme of scientific investigation and to collective civic pride on the other. Where there are ambiguities in Rembrandt's genuine work, they are to do with human relationships.

Perhaps the most celebrated case is the *Portrait of Jan Six*, which has both an artistic and a purely personal ancestry. Among its artistic parents is Titian's *Man with a Glove* in the Louvre. But Rembrandt's use of the glove motif is dynamic and functional, rather than static. The sitter is pulling on his gloves, because he is making ready to go.

In her book *Rembrandt's Enterprise*, published in 1988 and perhaps the most stimulating addition to Rembrandt studies to have appeared in the last decade, Professor Svetlana Alpers links the sitter's pose and gesture to the complex relationship between Six and the artist, which lasted for about seven years. It began with a portrait etching, made around 1647. Soon afterwards Rembrandt did an illustration for a play Six had written. In 1652 he made two drawings for the Six family album and sold him three of his earlier paintings. The next year he borrowed 1,000 guilders. The famous portrait followed, and seems to have marked the end of the friendship. His subject was indeed making ready to go, as Rembrandt noted. He never commissioned the artist again, and in 1656 he transferred Rembrandt's debt to him to a third party. This debt was to play its part in the artist's slide towards insolvency.

The story of Rembrandt's failed relationship with this one patron is not, however, the main theme of Alpers's book. As her title suggests, she is chiefly concerned to set Rembrandt within the framework of Dutch mercantile society. She sees him as a man who was creating a product, a line of branded goods. Despite his well-recorded financial troubles, these goods won him respect and recognition throughout Europe. One painting, which achieved sudden celebrity when the Metropolitan Museum in New York bought it for a record price at auc-



STAATLICHE KUNSTSAMMLUNGEN DRESDEN/RRIDGEMAN ART LIBRARY

Although some "self-portraits" of Rembrandt were not painted by the artist at all, being later pastiches or forgeries, or produced by his pupils, *Rembrandt with Saskia* is considered genuine. With his wife on his knee, the artist takes upon himself the role of the Prodigal Son.

tion in 1961, was commissioned by a Sicilian collector, Don Antonio Ruffo, and shipped to him in Naples. The subject, *Aristotle Contemplating the Bust of Homer*, was left to the artist—what Ruffo wanted was "a Rembrandt", not the representation of a particular subject.

It was not Rembrandt's paintings but his prints which were mainly responsible for spreading his reputation. He was the first northern artist since Dürer to have so widespread an influence in Italy and, as with Dürer, the reason was the popularity of his graphic work. It is easy to see his impact on artists like Guercino, whom Ruffo commissioned to provide a pendant for the *Aristotle*, and also on G.B. Castiglione and even Salvator Rosa. Indeed, the romantic strain in Italian baroque art seems to come as much from Rembrandt as from Caravaggio.

The influence was long-lasting as well

as widespread. Both the etchings and some of the paintings of G.B. Tiepolo show a debt to Rembrandt, and this influence was passed on to his sons, Giandomenico and the less-known Lorenzo Tiepolo. The recent sale of Old Master paintings from the Marcos Collection, held in New York on January 11, featured a series of heads of old men by Lorenzo. Their complicated artistic pedigree takes them back to Rembrandt's prints of similar subjects.

Rembrandt is known to have manipulated the market in his own prints—the fact that they exist in multiple states is due not only to his ceaseless appetite for experimentation, but also to a desire to exploit the collector's urge for "completeness". He speculated, as some of his Dutch contemporaries speculated in rare tulip bulbs, buying up examples to make them seem scarce, and ostentatiously





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*The Good Samaritan as a classic example of Rembrandt's work has failed to survive the intense scrutiny of the Rembrandt Research Project. However, in testing for authenticity the latest scientific techniques still need to be supplemented by subjective judgment by eye.*

paying high prices in public. The 100 guilders which provided *The Hundred Guilder Print* with its nickname seem to have been offered at auction by the artist himself.

One of the paradoxes of Rembrandt's artistic activity is that the prints, which are multiples, are in many ways the most personal part of his *oeuvre*. Many are signed; he does not seem to have felt the need for assistants in producing them; and the subject-matter is often personal and informal to a degree. In addition to the self-portraits which he produced in this medium, as well as in drawings and paintings, there are a number of etchings with several loosely related images which are the equivalent of sheets of studies; and others, like the swift notations of beggars and street characters, which are direct reflections of ordinary life.

Apart from religious themes, which

the two artists share, Rembrandt's range of subjects is different from Dürer's, and much wider. When we turn from a set of prints by one to a set by the other, we know that we have passed into a different and much more complex psychological universe.

Aspects which the two great northerners do have in common are their fascination with self-portraiture and their tendency to mingle self-examination of the most introspective kind with extrovert role-playing. In a famous self-portrait Dürer showed himself as a surrogate for Christ. Rembrandt never actually goes so far, though in one work he is somewhat uneasily disguised as the Prodigal Son, with his wife Saskia on his knee.

Yet there is one problem which Rembrandt sets us and Dürer does not: a number of Rembrandtesque paintings of

Rembrandt are not by the artist at all. Some are later pastiches, or even outright forgeries.

One of these, according to present scholarly opinion, is the so-called *Self Portrait* in the Musée Granet at Aix-en-Provence. This is, or was, much admired by Francis Bacon, and it is worth quoting what Bacon had to say about it in an interview with the critic David Sylvester: "If you analyse it, you will see that there are hardly any sockets to the eyes, that it is almost completely anti-illustrational. I think that the mystery of fact is conveyed by an image being made out of non-rational marks. . . There is a coagulation of non-representational marks which have led to making up this very great image."

This is a warning against a great fault of 20th-century criticism—the unhistorical attempt to impose attitudes which now seem artistically desirable upon the artists of the past, more separated from us by culture, experience and social circumstances than we can bring ourselves to admit. A "coagulation of non-representational marks" is a concept which would have had no meaning in the 17th century, even to an artist as unusual and individual as Rembrandt.

Putting forgeries and pastiches aside, what are we to make of the so-called "self-portraits" which undoubtedly emerged from Rembrandt's studio, and which were perhaps painted under his supervision? We are once again face to face—the expression is doubly appropriate in the circumstances—with Rembrandt's mercantile attitudes. What his pupils and assistants produced was his to sell under his own name, since they worked under his roof and practised a style which bore the stamp of his personality rather than their own.

We are more familiar with these attitudes in Rubens than in Rembrandt. Even Rubens, who maintained a large workshop to deal with major decorative commissions, seems to have felt some uneasiness about the role of his assistants. Writing in 1618 to Sir Dudley Carleton, then English ambassador at the Hague, he gave a list of pictures he was offering for sale. One entry reads as follows: "1,000 florins. *A Last Judgment*, begun by one of my pupils, after one I did in a much bigger size for the Most Serene Prince of Neuburg, who paid me 3,500 florins cash for it; but this, as it is not finished, would be entirely retouched by my own hand, and will pass as an original." The italics are mine.

At one stage Rembrandt also kept a kind of factory. He is said to have had a warehouse, divided into compartments, where some his pupils worked. Others worked in the attic of his house. What



they turned out was certainly for sale, and it passed under the master's name, not their own. Yet Rembrandt was also the man who, as his contemporary biographer Filippo Baldinucci remarked, would not have granted an audience to the foremost monarch, had he been busy painting. He was notorious for the slowness with which he worked, and for his reluctance to separate himself from his paintings, even when they seemed to be finished. In fact, granted the deliberately rough nature of his technique, whether they were indeed finished became an issue which led to disputes with his clients.

Rembrandt is an artist who seems to make strenuous claims to complete individuality. More than this, he is one who implies that everything he paints holds a mirror to that individuality, whether or not it happens to be an actual self-portrait. The subject is irrelevant: what counts is the approach. At the same time this artist does many things which undermine these assertions. The truth in the work can at any moment be transmuted into fiction.

At this point one wonders where one has met this kind of situation previously. The answer is a little surprising. Rembrandt's attitudes seem to have quite a lot in common with those of Andy



*The National Gallery's Old Man in an Armchair is no longer considered to be by Rembrandt. His signature made the work of his pupils saleable, and they produced "Rembrandts" of suitable style in a factory system akin to that of Andy Warhol—and for similarly commercial reasons. Rembrandt was even said to have stimulated demand by resorting to bidding the 100 guilders at auction for The Hundred Guilder Print himself, thereby raising the work's value. Artistic sharp practice is nothing new, it seems.*

Warhol (though the actual product, admittedly, is very different in appearance). A Warhol is an artifact created for a market. Despite Warhol's declaration that he wished to be a machine, the artifact is instantly recognisable for what it is—the product of a single, highly individual sensibility. We know, nevertheless, that this is in one way deceptive. The physical labour of producing "Warhols" was often largely delegated to others. These others were so familiar with Warhol's idiosyncratic techniques that they could (and did on occasion) produce paintings which were his in every respect, except for the fact that they were made without his authorisation. Some Warhol Research Project of the future has a daunting task before it.

Rembrandt broke down the frontier which separated making from truth-telling, art in the purely artisan sense from paint-as-autobiography. With him art crossed the threshold of the modern world. As it did so, however, it immediately met its inseparable guide and companion, the free-market capitalism which continues to shape the art world in the present day. One story about Rembrandt has many resonances: his pupils painted coins on the floor-boards to deceive him, and laughed when he stooped to pick them up □



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# SENSE AND SENSUALITY

Exile from suburbia Helen Mirren tells Stephen Young that a voluptuous image is harder to escape.

She left England six years ago, driven out, she says, by sexism and the British media. "I had a sense of despair that the bilge being cynically force-fed to people was being bought instead of rejected. It's scary." Now she lives in the Hollywood Hills with film director Taylor Hackford whom she met in 1985 when he directed her in *White Nights*.

There is a lot more to say about Helen Mirren, whose voluptuous sexuality made her one of the Royal Shakespeare Company's most accomplished and glamorous actresses, but she rarely says it herself, having perceived early in her career that actresses are not necessarily very interesting. "You can be really stupid but look intelligent on screen, and although the accepted wisdom that we are feather-brained idiots is an incredible injustice, I've always thought it crazy that we are allowed to yak on about huge, earth-shaking concepts like marriage, politics or children."

She suffers from that familiar problem with actresses: her image conflicts with reality. The sexuality with which she has been type-cast because it radiates from a screen or stage is incompatible with her intelligence, feminism and, indeed, her surprisingly ordinary physical presence. She is delicate, only 5 feet 4 inches tall, shy and vulnerable—not at all the archetypal suburban lust figure in diaphanous silk and exotic black stockings who makes saucy remarks.

"I'm a classic middle-class sado-masochist. I fancy boys from the fairground," she told one interviewer, and asked another why he did not write about her big tits. She says now that she was only trying to send up the image which she retains, at 45.

She has just returned from filming in South Africa where she was the only white woman in an all-black cast. Her busy and varied schedule includes a starring role, alongside Tom Bell, as the first woman Detective Chief Inspector (in

fact and fiction) to head a murder investigation in Granada's *Prime Suspect* (scheduled for April). She also has a lead part in Tom Kempinski's farce *Sex Please, We're Italian!* due to open in July at London's Young Vic, in which she plays Rosetta Borzi, described as "a clever, conniving, manipulative, warm-hearted Mediterranean matriarch".

There is a small, unfeminine tattoo of two crosses between the thumb and first finger of her left hand which she tries nervously to conceal when it is noticed. "It means 'equal and opposite'," she says. "But it also means 'This is my left hand', because I have a mild form of dyslexia which makes it difficult for me to tell my left from my right. I had it done about 12 years ago, when I was old enough to know better, and I feel embarrassed in front of the reactionary, straight people in Hollywood. They are conformist and prudish. It's like being back in the 50s, but I think I enjoy living there now."

Nevertheless, she owns a mansion flat overlooking Battersea Park—"I still need to have roots in London"—and returns frequently. "I've got the sense to realise that a large percentage of my work will always be in England and I really want it that way. I don't want to lose touch with actors, and they just don't exist in America."

She is partly Russian (her grandfather was negotiating an arms contract in England when the revolution took place), which supplies her with a romantic aura at odds with the solid bourgeois background provided by her father, a driving examiner, in Leigh-on-Sea, Essex. She fled the town at 18 never to return, except to visit her mother. "I hated suburbia, and still do," she says.

"I used to go to Southend wearing one red and one green stocking, and I'd be stared at, but it was perfectly acceptable for people to pour out of pubs and vomit in the street. God, how I hated that rugby-club mentality."

Although she wanted to be an

actress—"I had an image of myself sitting on a park bench with a script"—she felt that her background required a more orthodox career so, like any obedient middle-class, convent-educated girl, she went to teacher training college in Golders Green. In the summer holidays she starred as Cleopatra with the National Youth Theatre, received rave reviews and joined the RSC in 1967 where she played Ophelia, Lady Macbeth and Cleopatra. Terry Hands, then joint artistic director, called her "the most exceptionally gifted actress of her generation".

Determined to avoid "the rut" of the West End, she joined Peter Brook at the Paris-based International Centre for Theatre Research. She went with him on a tour of America and Africa in 1972-73 and performed plays where improvisation, much of it esoteric, was used extensively. "I didn't feel at home as an actress in England, and although I had some good opportunities, I felt it was rather by default," she says.

There is always the image which was engraved, as if in stone, in the pages of *The Times* early in her career. "Do I have to repeat what they said?" she wails. "It's bugged me all my life." She takes a deep breath. "They called me 'the sex queen of the RSC', and people have hooked on to that ever since. It's pathetic to bleat, 'I'm a serious actress', so I never did. I just carried on, but in the end it became like a boring old rucksack that I was carrying around. It's part of what drove me out of England."

Well, yes, but... All images have some substance and she has done a lot of erotic cavorting on the screen—in Ken Russell's *Savage Messiah*, in the notorious soft porn *Caligula* (she bought a wood in Scotland with part of her £40,000 fee) and in *The Cook, The Thief, His Wife and Her Lover*, in which her part was a riot of uninhibited sexuality.

"I've taken off my clothes a lot in films," she agrees. "Although I love





undressing on a beach in France with everyone else and imagine there isn't a human being on earth who doesn't enjoy standing naked in the ocean, that's completely different from being the only naked person on a film set which is 95 per cent men. It's awkward and you don't feel great about it, but it's part of the fabric of film-making now for men, women and even children, and it's no longer an extraordinary thing.

"I've never been an exhibitionist type of actress. Right from the beginning I preferred acting in the bathroom with the door locked, and I still hate being looked at. One of the least enjoyable parts of making films is that people peer at you all the time. Someone says, 'She's got a spot', and whispers to the make-up girl, who peers at you some more. It's mortifying, but I have a great respect for film and theatre as being essential art forms, and I love being part of the process of showing human beings their follies, entertaining them and making them laugh. I feel incredibly privileged to have been chosen by God—yes, I do feel it's like a fingertip pointing at you out of the blue—to be born into the tribe of actors, rogues and vagabonds.

"That's why I've never been attracted to the idea of being a movie star. It's very much manipulation and hype, and I like the idea of being an actor—the touring,

backstage jokes, despair, tears, cheap hotels and drunken evenings in the bar. You feel insecure and frightened and there are times when it is impossible to read the Sunday papers because it seems everyone is working except you. But that is the sort of life you buy into and love."

She says she is likely to remain unmarried and childless, untroubled by the biological clock. "Age genuinely doesn't bother me. The really terrible milestone was being 17; it's all downhill from then. I can't understand why 40 was supposed to be so traumatic. One's confidence in one's achievements and physical appearance comes and goes from week to week all through one's life.

"Marriage never entered my fantasies. I used to have nightmares about it. I'd be walking down the aisle, with all my family watching. I'd know it was a terrible mistake, but didn't dare tell anyone because I knew back at home there was a big table laid up with food that had cost hundreds of pounds. Nothing is wrong with marriage, but divorce is horrible, and although it's not inevitable it's on the cards. I think how clever I've been not to get married, even though there are rumours that I'm going to simply because I'm living happily with Taylor."

At the age of six she vowed never to iron a man's shirt, but she adds, "I've always lived with a man since I was 18. I

love men, and feel the need to have one. All the men I have loved have taught me something. They have been absolutely wonderful and I'm incredibly grateful. You come into the world alone, and you go out alone. In between it's nice to know a few people. There's a female side to me that needs a protector, a buffer between me and the world. It's terrific to have someone to share your tribulations and someone to go to parties with. I've been incredibly lucky that each of the people I've been involved with has been better than me in some area and has taught me something. In fact all the relationships I've had are still alive and kicking. That's love. The people that I have loved, I still love and I hope they still love me."

How many is that? She remains silent. Five or six?

"Not that many." She smiles, and after a while she adds, "I'd like to talk about it freely, but I feel a sense of responsibility not to expose other people. It's not morally right. I hate those autobiographies where the writers expose friends just because they were involved for a moment. It's tacky."

She pauses, sighs and then adds, "It's so wrong, this idea of women always wanting romance. They also respond to strong, active, bitchy women who are doing something and having a total life—lovers, work, sex, power." □







# FORBES: THE LONDON COLLECTION

Christopher Forbes, seated here in front of *Trust Me* by Sir John  
Everett Millais, has been the moving force behind the  
Forbes Collection at Old Battersea House. Joy Billington reports.

Just over a year ago Malcolm Forbes stayed at Old Battersea House for the last time. Among the events crowded into that four-day visit were a portrait sitting, a ride on one of the six motorbikes he kept in London, a lunch for 70 and a dinner for 50, all of the guests being participants with him in the annual bridge tournament between British parliamentarians and corporate America.

No championship player, Malcolm Forbes had on this occasion "one of the best hands ever dealt", says Patricia McCaldin, the administrator of the house, "so he enjoyed it enormously". She had tried to persuade him to have a buffet dinner rather than a seated one, arguing that there would be no time to set up the tables for dinner when a bridge tournament was going on all afternoon. "Malcolm laughed and said we'd manage, and of course we did."

That was on February 23, 1990. On the following day Malcolm Forbes died of a massive heart attack at his estate in

New Jersey. Later, when his ashes were scattered at the family's island home of Laucala in Fiji, the inscription put on his memorial read: "While alive, I lived."

The London house that he renovated at great cost, and where he enjoyed his last game of bridge, will be maintained as luxuriously as ever by the four sons who have taken over *Forbes Magazine*—Steve, Bob, Christopher (Kip), and Tim. All are regular visitors to London, as is their sister Moira. But it is Kip who has a particular interest in Old Battersea House, for his is the inspiration behind the collection of Victorian paintings that crowd its walls. And it was to Kip I talked recently about his collection.

It hangs on walls that one can almost hear groaning with the weight of hundreds of paintings. Gilded frames nearly brush against each other, and the brilliant colours of their subject-matter—rippling hair gleaming in gold light, a white satin gown discarded on a chair, sunlit bathers on a remote beach, the dead stag hanging over a Highland

pony in Kip's favourite Landseer—light up the interior of the house. The collection was started when Kip persuaded his father that hundreds of Victorian paintings could be bought for the price of one "indifferent" Monet water-lily, such as the one that hung on his father's office wall. Kip was writing his senior thesis at Princeton at the time, and wanted to illustrate it with real paintings.

"I had to eat my words about two years ago when an equally bilious Monet sold for about \$6 million but, basically, in 20 years of building this collection, I guess we're on target."

Kip Forbes, now 40, is a dark, intense man with a deadpan humour. He and his father maintained a lifelong teasing rivalry in art, his father favouring the Impressionists and Kip enjoying the more "enlightening, entertaining and educational" art of the Victorians. "Abstract art is too selfish, too much for the artist and not for the viewer," he says. Although he lost the chance to buy his favourite work—the Landseer—about





15 years ago and had to pay 10 times the original price when he finally got a second chance to acquire it, he has a shrewd eye and speaks with authority about the 19th century, when a painting could draw 400,000 people to the Royal Academy. "Art was much less elitist then than it is now."

He regularly comes to London to supervise the collection, but his main work is with the family magazine, for which he is vice-president in charge of advertising. His father was a first-generation American who built up a fortune and enjoyed it. His inheritance from his Scottish immigrant father was developed into one of the most successful business magazines in the world, and one that has become famous for its list of America's richest people.

"The list is probably the most accurate there is," Kip says, "but we make no claim that it's totally right. Some people are remarkably adroit at hiding their assets, but we get better and better at ferreting them out. In terms of my father's estate [which is a list *Forbes Magazine* has not published], would that it were as much as has been speculated!"

Whatever the exact amount the billionaire left his children, it would no doubt qualify for the upper levels of the "Forbes 400" category. There are buildings to house the collections: Old Battersea House for the Victorian, the Palais Mendoub in Tangiers (where Malcolm threw his \$2million birthday spectacular in 1989) for the toy-soldier collection, the Château de Balleroy in Normandy, where the hot-air balloons hang when not in use, the ranch in Colorado, where the toy boats are anchored, and the Fifth Avenue headquarters of the magazine, which provides space for the 12 Fabergé eggs (one more than is housed by the Kremlin). A Scottish castle was added two years ago. There is also a yacht, the *Highlander*, which Malcolm took to Washington each year to entertain various presidents and to which were invited many of the world's most glittering show-biz people, and a Boeing 727 named *The Capitalist Tool*.

Old Battersea House was built in 1699 as a dower house. It sits on the curve of

Over the fireplace  
in the drawing room hangs *Il Dolce Far Niente*  
by William Holman Hunt,  
who painted the female figure with the body  
of his mistress but the face  
of his wife. Malcolm Forbes used to liken it to  
a truck driver in drag.



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the river where the spire of St Mary's church faces the tower of Chelsea Harbour. It was originally known as Terrace House, and its grounds used to sweep down to the river. The design of the house has been attributed to Sir Christopher Wren, but no proof exists that the great architect actually had anything to do with it. In its early days the house was occupied by French Huguenots, first by Peter DeBois and then by families named Otger, DeFisher, Long, Pett and Devissor, and later it became a college for schoolmasters.

The building was acquired by Battersea Borough Council in 1930. The Council had intended to pull it down to make room for council flats but was forestalled by public outcry, subsequently fortified by a preservation order. A life tenancy was granted to Mr and Mrs A.M.W. Stirling, the sister and brother-in-law of Evelyn de Morgan, the Pre-Raphaelite painter, to house her paintings, pottery and porcelain. After the death of the Stirlings the council concerned, now Wandsworth, let the near-derelict mansion to Malcolm Forbes for a period of 99 years at a peppercorn rent, subject to his undertaking to restore it and exhibit the de Morgan Collection for 20 years.

"You could stand in the basement and look up at the open sky," says Patricia McCaldin, who moved in 15 years ago.

**T**he de Morgan Collection, housed in the garden room, above, the hall, below, and dining room, comprises work by Evelyn de Morgan, a prolific painter in the Pre-Raphaelite style, and ceramics by her husband William, who worked at one time with William Morris.







**V**ictoriana in the “state” room, above, includes the Queen’s tartan coach rug from Balmoral, her bloomers and her gloves. Old Battersea House, below, built in 1699 on Tudor foundations, is a fine example of 17th-century domestic architecture.



“The house had rising damp, dry rot, everything—and as a listed building it had to be restored perfectly. I moved in about four years after work started, when the exterior had been finished and we were ready to tackle the interiors.”

Today the house is a happy marriage of museum and private residence, with glowing fires, polished floors, modern kitchens and bathrooms, one of which contains Malcolm’s giant Jacuzzi, complete with head-pillow and paintings of willowy nudes. The bathroom alongside the “state” bedroom exhibits a pair of Queen Victoria’s bloomers (very large) and kid gloves (very small).

Patricia McCaldin’s desk in the library is the busy command post, and the telephone bills to New York must be astronomical because the house operates at times like an embassy. Former President Reagan stayed here during a visit to London last year, and when the Forbes family fly in, the house explodes with children, aides, editors and nannies.

Kip Forbes organised a major rehang of the collection a year ago, when the paintings loaned to various exhibitions were returned. “I proved they could all fit in the house,” he says, while admitting that he occasionally “lusts after” the three rooms occupied by the de Morgan Collection. “But I’ve made peace with them all and no one’s counting the years till they go.” □



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# HONG KONG: WHERE NEXT?

Louis Heren investigates how Hong Kong, once a barren island and today a major world economy, is facing up to its 1997 handover to China. Photographs by Ian Berry.

It all began with Marco Polo. The adventures of the 13th-century Venetian traveller in the lands of Kublai Khan excited the imagination of generations of navigators and poets. China became a kind of Holy Grail, a fabled land "unspeakably rich", according to one English explorer.

In the 15th-century Christopher Columbus was looking for a westward passage to China when he discovered America, and John Cabot searched in vain for a north-west passage. A century later Sir Hugh Willoughby perished in the Arctic ice when he sought a north-eastern route; and when Anthony Jenkinson travelled overland from Moscow, he reached Bokhara after fighting off a Tartar horde only to find that warring tribes had cut the old Silk Road.

The Portuguese were the first Europeans to reach China by sea, and were quickly followed in 1636 by Captain John Weddell on a venture backed by Charles I. The Emperor, the Lord of the World and Dispenser of Light, regarded them as outer barbarians, allowing them to trade only at Canton and between September and March. The British East India Company was firmly established by 1715, but considered the imposed conditions demeaning. Moreover, the pickings were poor.

Subtropical Canton was not much of a market for English woollens, and the Chinese silks and tea had to be paid for in silver. Correcting the adverse trade balance by smuggling in opium from India led to the first of the opium wars. The campaign was short, and after Captain Charles Elliot's largely bloodless and unsung victory Hong Kong was ceded in perpetuity to Britain in 1841.

Lord Palmerston, the foreign secretary, was not impressed. Enraged, he dismissed Hong Kong as "a barren

island with hardly a House upon it". As spoils of war went it was contemptible. Doubting that it could ever become "a Mart of Trade", he also dismissed the luckless Elliot.

Hong Kong was indeed a miserable little island, only 11 miles long and a notorious haunt of pirates. The government in London failed to recognise the potential commercial and strategic significance of its deep and sheltered harbour. Not so two Scotsmen, William Jardine and James Matheson. Like many of their compatriots, they had sailed east to seek their fortunes in the heyday of the colonial empire, possessing business acumen and a belief in free trade.

Hong Kong looked a splendid base for their opium-smuggling operations. Grown in India, the opium could be stored on the island and distributed along the China coast by a fleet of fast cutters. Other countries were also involved in the traffic, including the United States. However, their opium was considered inferior to the best Calcutta White grown by the East India Company, which governed the subcontinent until 1858, its sales providing one-sixth of the country's official revenue.

The trade was handled by Jardine and Matheson, and as they flourished so did Hong Kong. The combination of *laissez-faire* and the only safe anchorage between Shanghai and Haiphong proved irresistible, and attracted merchants and adventurers from all over the world. Their numbers increased after Britain acquired part of the Kowloon peninsula, and in 1898 a 99-year lease was negotiated for what became known as the New Territories. The colony needed space, and its area was thereby extended from 29 to 398½ square miles—tiny, compared with China's 3,705,408 square miles, but enough of a toehold to

*The angular Bank of China building rises up in the heart of the Central district, hub of Hong Kong's financial powerhouse. The city is alive with activity, night and day.*













*Left, a familiar sight on the tracks through Wan Chai and Central, one of Hong Kong's old trams lurches past the new Bond Centre.*

*Hong Kong is fond of modern sculpture. These hands are seen on Nathan Road, among the nightclubs, jewellery shops and hotels of the area.*

make Hong Kong the entrepôt for trade throughout southern China and the western Pacific. Though nobody realised it at the time, a slow fuse had been lit.

The acquisitions were also intended as a cordon sanitaire between Hong Kong island and the pandemic instability of China. It kept at bay the chaos surrounding the collapse of the Manchu empire in 1912 and the rise of the warlords—though not the Japanese invasion of 1941. After the liberation it stemmed the advance of communism, but not the tidal waves of refugees who threatened to overwhelm the colony. Instead, however, they triggered an economic miracle in many ways more impressive than Germany's *Wirtschaftswunder*.

The skyscrapers of Victoria, the colony's capital, stretch from the waterfront to the Peak where the modern mandarins

and taipans live, making one of the world's most exciting urban landscapes, especially at night. Tourists come in droves: 5.4 million in 1989, when they spent HK\$36,000 million.

Hong Kong has much to offer. Visitors can eat the finest Chinese dishes and stay in some of the world's plushiest hotels. They can have a well-cut suit run up in 24 hours by tailoring establishments such as Mr Sam and, after inspecting endless topless bars, enjoy Chinese and occidental orchestras, opera, ballet and repertory companies. Everything is made easy. The Urban Council's computerised ticketing system can handle 4.4 million tickets a year. The annual arts festival attracts such artists as Jessye Norman, Anne-Sophie Mutter and Isaac Stern as well as Britain's Royal National Theatre Company, the Royal Danish Ballet





*Bird fanciers regularly go for an early-morning stroll. This man was spotted near the bird market in Mong Kok.*

and the Boston Symphony Orchestra.

The "round-eyes"—also known to the Chinese as "high-nosed barbarians" and "red-faced devils"—play rugger or try their luck at the Royal Hong Kong Jockey Club. This is undoubtedly the grandest and richest racecourse in the world, largely because, after eating and making money, the Chinese love to gamble. All profits go to charity, and the club recently donated HK\$300 million to Kowloon Park, one of the many recreation centres for the unrich, comprising a complex of swimming-pools and a vast, air-conditioned games stadium.

This extraordinary mix of east and west generates a palpable energy. You can feel it pulsate day and night, in the streets, the port, the stock exchange and the skyscrapers in which local and international banks, financial houses,

insurance, commodities and foreign-exchange markets have their offices. The last operate 24 hours a day, and have a gross turnover of around US\$49 billion each business day.

The once-despised, barren island is now the world's 11th largest trading economy, and mainly because of the millions of immigrants from the Chinese mainland. In no other country has the population grown so quickly, from 600,000 to almost six million since 1945. Probably no other country, large or small, could have survived a tenfold population increase in so short a time. Imagine the consequences if the population of Britain were to increase from 50 to 500 million in less than 50 years.

Hong Kong not only survived but flourished, an achievement all the more remarkable when the life-styles of China



*Right, dragon boat races are an exciting annual event, with both local and international teams taking part in the competition.*



*Above, a boat in the Yau Ma Tei typhoon shelter is blessed by a priest to ensure that the elements will be auspicious.*





*The calm face of the Hong Kong stock exchange. Screens allow investors to watch its movements from all parts of the city.*

and Hong Kong are compared. The immigrants come from a country where for three millennia the life of the people has been strictly controlled. Under the emperors and, later, Mao Tse-tung personal freedom and initiative were ruthlessly denied. They did as they were told or were punished or starved. And yet many of these desperately poor immigrants have become entrepreneurs capable of outwitting graduates of the Harvard Business School.

Social anthropologists are hard pressed to explain the transformation. The newcomers work hard, like most immigrants everywhere; they also take care of their own and, like Jardine and Matheson, the original Hong Kongers, they take chances. They are willing to do anything to make an honest buck.

Nothing unusual about that but, unlike immigrants of other races, the poorest Chinese coolie believes himself better than the grandest taipan. Despite their miserable origins and the evidence to the contrary, they remain certain that theirs is the superior civilisation. Such racial superiority is unlovely and rightly condemned in the liberal west, but it is a potent force.

The Chinese also seem to have natural organisational talents. Even unskilled coolies form themselves into *kongsis* to

negotiate pay and conditions of employment. That said, the immigrants would not have got far without British colonialism. The Governor may look absurd in his plumed helmet, but he and his officials hold the ring and try, on the whole successfully, to ensure fair play. Above all, they have given as much freedom as possible to market forces.

The non-interventionist government has also developed a degree of social welfare unknown in many independent countries. Sensitive tourists may be appalled by some of the squatters' camps, but about three million people, or half of the population, live in public housing. The first blocks of flats built in the early 1950s were austere, but shelter had to be provided as quickly as possible. The new blocks have all mod cons, and rents are about seven per cent of tenants' incomes. The housing estates have good stores, restaurants and leisure facilities.

Public health, education, social services and transport have also been steadily improved to keep pace with the expanding population. In many ways Hong Kong is a model colony. The Governor, the representative of the Queen, is advised by Executive and Legislative Councils, the latter with some elected members. Taxation is low, the law is impartial and an independent



*An acrobatic dancer limbers up for a performance at Hong Kong's Middle Kingdom Theme Park.*

commission tries to ensure that corruption does not go unpunished. Even the machinations of the Triads, the secret criminal societies, are kept in check.

Not that Hong Kong is a typical British colony. It is too wealthy, sophisticated and Chinese; and there never was any question of it becoming independent after the lease of the New Territories expired. Nevertheless, most Hong Kongers remained relatively unconcerned as that fuse grew shorter.

Even the 1984 Sino-British Agreement on the Future of Hong Kong was received with remarkable equanimity. Hong Kongers accepted it as inevitable, and it looked like the best deal they could hope to get. The colony is to become a Special Administrative Region of the People's Republic of China on July 1, 1997; for 50 years it is to have its own government and legislature and be autonomous, except in defence and foreign affairs. During that period Hong Kong's life-style should remain unchanged and excluded from China's socialist system and policies.

The future did not look hopeless to those inured to so many vicissitudes. Fifty years was a long time; the Chinese government was then pursuing liberal economic policies with success, and increasing cross-border trade was yield-

ing handsome profits. With Hong Kong's expertise and Chinese manpower they were becoming as rich as Marco Polo—even richer.

All that changed with the Tiananmen Square massacre of 1989. Panic ensued, and the emigration of skilled people threatened to become a flood. To maintain essential services, Britain announced that 225,000 people or 50,000 heads of households would be eligible for British passports.

The Governor, Sir David Wilson, announced a massive expansion programme, including a new international airport capable of handling 80 million passengers a year, and two more container terminals for the port. "It has been a difficult year for Hong Kong," he added drily. "But we have had difficult years before. We have survived them."

They had indeed: the Japanese occupation, the Chinese revolution, the UN embargo on trade with China during the Korean war, a mass immigration, typhoons, booms and busts. It is possible that China will abide by the terms of the Agreement. The country's present octogenarian leaders cannot live for ever, and their successors may be more liberal. The odds may be long, but Hong Kongers have always been gamblers and they deserve to win □



# METHOD IN HER MADNESS

Again and again the British media, ever eager for a cheap laugh, have mocked Vivienne Westwood and her "madness". That she was named Designer of the Year last October was a disgrace. A disgrace because it has taken the British fashion industry so long to award her this accolade, even though her British competitors, such as Jasper Conran and Anthony Price, were stamping their feet, insisting she be given official acclaim.

This tardy recognition illuminates a major problem in the British fashion industry: its failure to acknowledge home-grown talent, report about it seriously in the media and thereby to encourage financial backers and manufacturers to support and make money out of the creativity so clearly abundant here.

Is it any wonder that the Continentals laugh at us and that Paris has maintained, and recently entrenched, its position as the fashion capital of Europe as 1992 approaches? Is it surprising that the fashion fortunes being made on other shores are often founded on British talent employed by foreign labels? Westwood's first serious backers are Italian.

Foreigners have been trying to persuade the British that they have a star designer in their midst. John Fairchild, the president of *Women's Wear Daily*, the authoritative American trade magazine, nominated Westwood as one of the five most influential designers in the world this century, alongside Yves Saint Laurent and Coco Chanel. Jean-Paul Gaultier, Claude Montana and Norma Kamali all freely admit to borrowing ideas from Westwood and making fortunes from such inspiration.

The process is very simple. In 1982 Gaultier sees Westwood's 1950s-style

bazooka bras worn outside blouses, and while the British press guffaw he copies them, wins press acclaim in Paris, is asked by Madonna to costume her world tours and millions of wannabees flock to the Gaultier chain stores to buy their conical bras. Beyond these shores Westwood is heralded as a design hero. Abroad they understand the method in her madness.

Now in her 50th year, what has Westwood so far achieved? She swept to fame in the 70s when, propelled by Malcolm McLaren—the boyfriend for whom she left her husband and by whom she had a second son, Joe (now her business manager)—she began amassing a significant youth following. She and McLaren are credited with inventing the punk movement from their King's Road shop which began life as Let it Rock before its various name changes such as Sex, Seditionaries and World's End.

Her fashion training consisted of one term at Harrow School of Art, but she dressed the two seminal bands of the punk era, the New York Dolls and the Sex Pistols. When, after some 12 years of iconoclasm, Westwood split with McLaren, she began producing her memorable fashion collections: *Pirates* (1981) and *Mini-Crinis* (1986) have, like so many of her designs, subtly influenced the way fashion-conscious people dress.

Through unwitting osmosis we have all been influenced by her designs. Certainly since 1984 each collection has included extremely wearable, "conservative" clothes, elevated by a witty twist. They are not so hard to digest. Just edit out the catwalk gimmicks, the fig-leaf bodies, the 7-inch-high platforms and the bondage gear and you will find white cotton pirate blouses and breeches,

Vivienne Westwood, pioneer of punk, is known for outrageousness. But, argues Jane Mulvagh, beyond all the gimmicks are designs for any fashionable woman.



black velvet Little Lord Fauntleroy suits, impeccably tailored and imaginatively coloured Harris tweed coats and jackets, sensuous velvet *bustiers*, sheepskin waistcoats, twin sets, kilts and picture frocks.

Though their prototypical styling is unpalatable to most when these designs appear on her catwalk, and though the media go out of their way to offer light editorial comedy by focusing on her more outrageous, "unwearable" clothes, Westwood's influence has endured. This is because she forces us constantly to question the symbolism of our dress, the stereotypic images of men and women and, more broadly, our attitudes to progress and modernity.

She is the woman who spearheaded the revulsion against hard-edged power-dressing. She is the woman who long abhorred the skeletal figure presented as female perfection. She is the one who put old women, pregnant women and voluptuous women (regarded by the fashion industry as fat) on to her catwalk, opening our eyes to sensuousness and gentleness in place of commercial sex appeal. She has opened the door for so many to escape from the tyranny of modern, sexist, agist dressing and yet we keep slamming the door in her face.

Her detractors in the fashion industry would argue that she is her own worst enemy; that, given the television and press opportunities she has had, she should have carefully tailored her public persona and the clothes she has shown to suit popular taste, editing out all the incomprehensible extremes. Well, thank goodness Westwood thinks more of the public than of pandering to the popular media. Given a chance to listen to her ideas, not only on dress but also on youth and education, most people would consider them remarkable common sense.

It is quite revealing to talk to her about her work, although it is painfully difficult to draw her out. Perched on the edge of a chair, her body swivelled away from you, clutched in a self-embrace, she lowers her head, tightly shuts her eyes and begins to explain. Her words are carefully chosen. "Ideas do not come from thin air, they come from intellectual curiosity, from digging into the past and comparing one thing with another until you get perspective and insight. Then you start putting things together in a way that nobody ever did before. You see potential where nobody ever saw it before, even though the elements were there all the time. This is the creative process and it comes from tradition and technique." For this reason she is a vociferous defender of museums and is appalled that government cut-backs have forced many institutions to charge children an entrance fee.

Westwood is deeply concerned about





Since 1984 each collection has included extremely wearable, "conservative" clothes, elevated by a witty twist.



education. With the manner of a lecturing schoolmistress (in fact she was once a primary schoolteacher in Cheshire, where she grew up, and has kept her hand in the profession with her appointment as Head of Fashion at Vienna's University of Applied Arts, lecturing there once a month), she expresses her irritation with ignorance, laziness and faddism. "I think the last decade has produced the most brain-damaged youth in history," she opines. She therefore hopes to inspire her youthful followers to delve, as she does, into history, into civilisation, rather than become addicted to television, American movies and popular magazines. All these should, in her opinion, be ditched in the river.

Take her last collection "Cut, Slash and Pull", for example. As she describes it: "Cut: with wool so light (130gsm) and with an absence of padding and structure, these suits have to be well cut and well made. The finish is highly intentional. Slash: in the history of costume there was a fashion craze that lasted 100 years—slashed and pricked cloth, based on the torn garments in which soldiers

returned from battle. It did not fray because of the dense quality of the fabrics. I like the way today's fabrics do fray, especially denim. Pull: it is possible to wear one dress in 20 different ways, just by pulling. With all the holes in it and such lightweight tailoring, one dress will make endless different shapes. You will be able to travel very light this year."

Using the clothes as an introduction, Westwood can cast the mind and sensibilities of today's youth back to a time when gallantry and gentleness, rather than money-making and pumping iron, were admired. "The effect of clothes slashed and pricked by the sword was so pleasing to the eye and stimulating to the imagination that it produced a fashion. So I decided to undertake a bit of cloth slashing myself."

While Westwood clearly believes that clothes can prod people to question and reappraise their culture, she is adamant that fashion is not an art. "I do not think that the 20th century has any art or any ideas because the 20th century does not understand what art is. The popular myth is that everyone can be an artist



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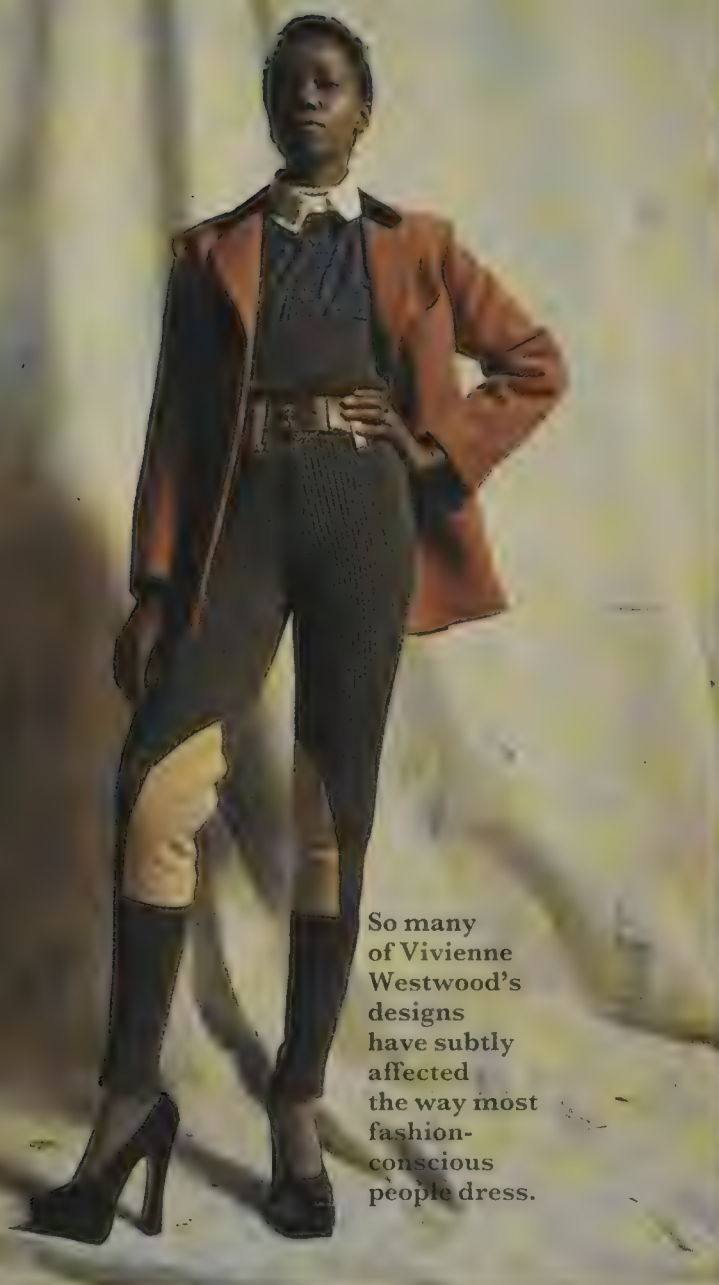


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So many of Vivienne Westwood's designs have subtly affected the way most fashion-conscious people dress.



and, essentially, democracy is at fault here. Art is such a concentration of faculty that it is an icon. And fashion, by its very nature, can never be that."

Westwood, who cycles to her rough-and-ready Camden studio from her Clapham home, is nothing if not forthright and down-to-earth. She has been labelled an English eccentric, a description that delights her. Her outspoken manner and eagerness to criticise the media and her public for their lack of appreciation of her output has alienated many potential supporters. But she is equally critical of her own work and admits that she has been forced to reappraise many cherished ideals. She used to encourage young people to be active, to rebel, to do things, no matter what. But now, she says, "I have learned that the only true subversion lies in ideas."

Inciting the public to question, Westwood always uses tailoring in her collections because in this era of hyperactive youth in exercise gear it is provocative to dress up, not down. "You can say anything you want to with tailoring. I find it elegant and even revolutionary." In

recent years Westwood has been playing with the very shibboleths of British traditional dress—the tweed suit, the twin set, the guard's uniform—and presenting them with new meaning and wit. Long dismissed as frumpy forms of dress, they have been restored to the wardrobes of the young by her designs. As a calculated spin-off she hopes to open our eyes to the cultural values and modes of behaviour embodied in these clothes.

Rather than fretting about the popularly misconceived outrageousness of Westwood's collections, perhaps we should applaud the civilising influences that she is hoping to have on her customers. If, like the Pied Piper, she leads her devotees back to the world of books, museums and art history and away from popular, disposable culture, we shall owe her a great deal.

Bertrand Russell once said that orthodoxy is the graveyard of intelligence. Westwood's brandishing of ideas may well inspire many to give up rushing madly from one craze to another, and stop and think. Her accessory for the season? A book! □





When you're in  
the best of circles...







PHOTOGRAPHS BY ROGER STOWELL

# ITALIAN FOOD CON BRIO

Chef Alberico Penati, of the private dining club Harry's Bar in London, is one of the world's most innovative Italian chefs. He lets Polly Tyrer into some of his culinary secrets and presents three delicious four-course menus for spring.



# F

ew countries can boast a cuisine of such variety as Italy's, born of the country's chequered past. With the influences of the Phoenicians in Sicily, the Byzantine Empire in the south, and the mixture of French and German heritage resulting from 1,000 years of the Holy Roman Empire, it is not surprising that the Italians have developed a diversity of distinctly regional dishes. These are now establishing themselves as the smart food of the 1990s.

Harry's Bar, a private dining club in Mayfair, has always dealt in the pleasures of "real" Italian food. Head chef Alberico Penati brought his professional touch, along with his chosen brigade of chefs, from Milan, where he learnt his craft in true Italian fashion from his family. He says, modestly, that Italian is poor, peasant food: "Seafood salad, special beans or potatoes—this is the original Italian cooking". That is hardly a fitting description of Signor Penati's creations. The ingredients may be scampi and beans but they are ingeniously prepared, with a casual touch of *nouvelle cuisine* added to the natural style of Italian fare.

Fresh tomatoes with crab may not sound out of the ordinary until it appears—a neat helping of fresh, white crabmeat surrounded by chopped tomato scattered with basil and dressed with oil—a simple dish but an uncon-

trived work of art. A small bream is served in a *cartoccio*—a puffed-up tin-foil parcel. Inside is a concoction of natural goodness. The fish is scattered with spring onions, olives, herbs and chunks of tomato, then cooked in its own vapour. Natural juices from vegetables, meat or fish are rarely wasted but are saved to be whisked into dressings or reduced to create sauces.

The arrival of spring in Milan brings special delicacies. A favourite is an omelette filled with the meat of frogs' legs. The frogs are found in the flooded fields, surrounding Milan, where special risotto rice is grown. To see the dish cooked by an Italian is the only way to understand the meaning of a "creamy" risotto—delicately coloured green with basil and mixed with lobster, or packed with baby courgettes and topped with the fried courgette flowers.

Everything is simple: a mixture of tiny spring vegetables dribbled with olive oil, then grilled and topped with *scamorza* cheese—a wonderful smoked buffalo-milk cheese similar to mozzarella; baby squid poached in stock and milk to keep them white and topped with warm cherry-tomatoes and chives; tender, young spinach fried with eel, or tossed into a warm salad with crisply-fried Parma ham; new season's lamb cooked as a glorified roast with mint, potatoes and *peperoni*. Beetroot has become a very

fashionable ingredient; Signor Penati suggested serving it sautéed with tarra-gon and topped with steamed clams.

The essence of this simple, traditional food relies on quality ingredients. Signor Penati is always on the look-out for special products and often travels to Milan to search for and purchase some of the unique ingredients that he uses. I saw some rice and innocently suggested this would be Arborio—the rice usually used for risotto. "Not professional," was the reply. Signor Penati seeks out Carnaroli rice in Italy.

I made the same mistake with some small white beans that I thought looked like *cannellini*. My suggestion met with some disapproval. These were *fagioli d'Isernia*. Others the size of butter-beans, plump and mottled, came from fields 1,000 metres high in the mountains. Their skins are tender so that, when soaked and simmered, the beans are succulent and meaty. Even though they are used in dried form, it is important to ensure that the beans are young. Older ones do not cook evenly so some will remain tough while others turn to pulp. Brown lentils, 10 times the cost of other lentils, need no soaking at all. Cooked, they are used to make a salad with lobster or ham.

Truffles feature a great deal in Italian cooking. Because of their delicate, perfumed flavour they are mostly used with white meats and in mild, creamy dishes, and are nearly always served raw, grated on to food. Most coveted of all are the white truffles which appear for only a short season in October and November. The truffle-hunters use trained dogs to sniff out the fungi at night when their perfume is most pervasive.

One item that ties the whole of Italy together is pasta. Made from several specially selected flours to produce the right texture, the pasta can be flavoured with a surprising number of different ingredients: spinach, beetroot, chestnut, rosemary, or may even be made black with the addition of truffles.

*Below, main course dishes with a casual touch of nouvelle cuisine: left, Piccione all'Aglio e Broccoletti and, right, Piccata di Agnello in Agrodolce, accompanied by a Rocket Salad. Opposite page, Signor Penati with his Orata del Mediterraneo in Cartoccio—a concoction of natural goodness.*



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#### POMODORO FRESCO AL BASILICO CON GRANCHIO

2lb/1kg Italian plum or beefsteak  
tomatoes, peeled and de-seeded  
½pt/150ml extra virgin olive oil  
1oz/25g fresh basil, finely  
chopped  
2oz/50g shallots, peeled  
and finely chopped  
salt and ground black pepper  
8oz/225g white crabmeat

Strain the tomato pulp and re-  
serve juice. Cut the flesh into  
chunks. Mix the liquid with  
three-quarters of the olive oil, the  
basil and shallots and season.

Season the crab with salt,  
pepper and remaining olive oil.

Warm the ingredients slightly,  
then arrange the tomato chunks  
in the centre of each plate and  
spoon the herbs and liquid over  
them. Place the crabmeat on top,  
decorate with small squares of  
toast and a sprinkling of olive oil.

#### TAGLIOLINI VERDI GRATINATI AL PROSCIUTTO

For the pasta

14oz/400g strong white flour  
4oz/100g spinach, cooked  
and well-drained  
4 egg yolks  
1 whole egg  
2fl oz/50ml olive oil

For the sauce

1½oz/37g butter  
2 tbsp plain flour  
½pt/300ml vegetable stock  
4oz/100g cooked prosciutto  
1 tsp ground mace  
½pt/150ml double cream  
2oz/50g grated Parmesan cheese

To make the pasta, put all the in-  
gredients in a bowl and mix well.  
Cover and leave to stand for 20  
minutes. Cut into thin tagliolini  
strips and cook them in boiling,  
salted water for 5 minutes.

Meanwhile make the sauce by  
preparing a béchamel using the  
butter, flour and vegetable stock.  
Add the prosciutto, mace and  
cream. Bring to the boil and add  
the pasta. Turn out into a dish,  
sprinkle with Parmesan cheese  
and brown under a hot grill.

#### ORATA DEL MEDITERRANEO IN CARTOCCIO

2 grey sea bream weighing about  
1lb 12oz/850g each  
fresh thyme, salt and ground  
black pepper  
5oz/150g black olives  
10oz/300g fresh tomatoes,  
peeled, de-seeded and chopped  
8 new potatoes



*Top picture: divine Italian desserts from left, Zuccotto alla Fiorentina, Gratin di Pesche all'Amaretto and Bonnet Astigiano. Above, clockwise from left, first courses with flair: Ricotta Calda con Capesante, Insalata di Tartufi di Norcia con Carciofini and Pomodoro al Basilico con Granchio.*

8 shallots, blanched  
12 spring onions, cleaned  
3 sprigs oregano  
½pt/150ml fish stock  
½pt/150ml extra virgin olive oil  
For decoration  
2 tomatoes, peeled and quartered

Set the oven to 200°C/400°F/gas  
mark 6. Ask the fishmonger to  
scale, gut and clean the fish.  
Make an incision along the back  
and stuff with thyme, salt and  
pepper. Put the fish into a roast-  
ing-tin with the olives, tomatoes,  
potatoes, shallots, spring onions,  
oregano, fish stock and half the  
olive oil. Bake for 25 minutes.

Remove the fish, wrap them in  
two tin-foil parcels and keep it  
warm. Add the remaining olive  
oil to the cooking juices, check the  
seasoning and pour over the fish.  
Seal the parcels and return to the  
oven for 10 minutes until the foil  
has puffed up.

Dish up fish and decorate with  
de-seeded tomato quarters.

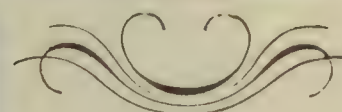
**ZUCCOTTO ALLA FIORENTINA**  
1 sponge-cake approx 10in/25cm  
in diameter  
½pt/150ml brandy  
6oz/200g crushed almonds  
6oz/200g crushed hazel-nuts  
6oz/200g bitter chocolate  
2pt/1 litre whipped cream  
For decoration  
icing sugar and cocoa powder

Cut the sponge-cake into pieces  
and use half to line a large bowl.  
Sprinkle with the brandy, half the  
almonds and half the hazel-nuts.  
Set aside.

Melt the chocolate, remove  
from the heat and stir in half the  
cream. Pour over the sponge.  
Gently fold in the remainder of  
the cream.

Sprinkle with the remaining  
nuts and then arrange the rest of  
the sponge-cake on top. Refriger-  
ate for two hours.

Turn on to a serving plate and  
decorate with sifted icing sugar  
and cocoa powder.



#### INSALATA DI TARTUFI DI NORCIA CON CARCIOFINI

2oz/50g shallots  
2 bay leaves, juniper and sage  
to taste  
1 anchovy fillet  
2oz/50g butter  
4-5oz/120g black truffles,  
cleaned and sliced  
10oz/300g fresh artichoke hearts,  
with choke removed, sliced  
salt and ground black pepper  
½pt/150ml extra virgin olive oil  
juice of 1 lemon  
3oz/80g rocket, washed  
To decorate  
4 slices bread (preferably  
ciabatta), toasted  
extra olive oil

Finely chop the shallots, juniper,  
sage, bay leaves and anchovy. Fry  
gently in the butter. Add the  
sliced truffle and continue to cook  
for 2 minutes. Keep warm.

Season the artichoke hearts  
and add the olive oil and lemon  
juice. Arrange the rocket at the  
top of each plate; put artichoke in  
the centre and the warm truffle  
mixture on top. Decorate with  
toast and a sprinkling of olive oil.

#### RISOTTO AL PESTO E ASTICE

For the pesto sauce

1½oz/30g fresh basil  
¾oz/20g pine kernels  
¾oz/20g walnuts  
3 fl oz/75ml extra virgin olive oil  
For the lobster sauce  
2 1lb/500g live lobsters  
5oz/150g mixed chopped carrot,  
onion, celery and leek  
½pt/150ml extra virgin olive oil  
3 fl oz/75 ml dry Martini  
3 fl oz/75 ml sherry  
4oz/100g fresh tomatoes, peeled  
and de-seeded  
thyme and bay leaf  
2oz/50g butter



For the risotto  
 10oz/300g risotto rice  
 1oz/100g shallots, peeled  
 and finely chopped  
 5oz/150g butter  
 1pt/150ml white wine  
 1pt/2 litres vegetable stock  
 2oz/50g grated Parmesan cheese

To make the pesto sauce, blend all the ingredients together in a liquidiser or food processor.

To make the lobster sauce, gently fry the chopped vegetables in the olive oil. Using a large, sharp knife cut the raw lobsters in half from head to tail. Add to the vegetables with the Martini, sherry, tomatoes and herbs. Cover and simmer for 15 minutes. Take the lobsters out of the pan and remove the meat from the shells. Stir the butter into the sauce in the pan, replace the lobster meat and keep warm.

To make the risotto, sauté the shallots in 2oz/50g butter. Add the rice and continue to cook for 2 minutes, stirring all the time. Pour in the white wine and vegetable stock and simmer for 15 minutes. Add half the pesto sauce and simmer for a further 3 minutes. Remove from the heat and add the remaining pesto, butter and the Parmesan cheese. Mix well together.

Place the rice in a serving dish, decorate with the lobster pieces and pour the sauce over the top.

#### PICCIONE ALL'AGLIO E BROCCOLETTI

1 medium-sized pigeons, plucked and cleaned  
 4oz/100g garlic  
 thyme, salt and ground black pepper  
 2 fl oz/50 ml extra virgin olive oil  
 2 large potatoes, peeled  
 extra olive oil  
 10oz/300g broccoli  
 3oz/20g fresh basil  
 4 fl oz/100ml port  
 4 fl oz/100ml *demi-glace*  
 (concentrated veal stock)  
 4oz/100g butter

Set the oven to 200°C/400°F/gas mark 6. Place two cloves of garlic with some thyme, salt and pepper in each pigeon. Halve a clove of garlic and rub over the birds. Place them in a casserole with the olive oil and cook, uncovered, in the oven for 18 minutes.

Meanwhile, slice the potatoes thinly and arrange into *galettes* by shaping into four "cakes" of overlapping slices. Heat more olive oil in a heavy-based frying-pan and fry one *galette* at a time until crisp and golden. Keep warm.

Lightly cook the broccoli in boiling salted water and drain



*Italian dishes, many based on traditional cooking, are establishing themselves as the smart food of the 1990s. Left, ciabatta bread with Tagliolini Verdi Gratinati al Prosciutto; centre, the creamy basil-tinged Risotto al Pesto e Astice; right, Ravioli di Asparagi Classici with fresh Parmesan.*

well. Sauté it briskly in a little olive oil with the remaining garlic and basil. Keep warm.

When the pigeons are cooked remove them from the casserole and keep warm. Pour the port into the casserole, add the veal stock and bring to the boil. Whisk in the butter and keep hot.

To serve, place a *galette* on each warmed plate; put broccoli on top and then a pigeon, halved lengthways. Pour the sauce over.

#### GRATIN DI PESCHE

ALL'AMARETTO  
 8 white peaches  
 8 fl oz/200ml Amaretto liqueur  
 juice of 2 lemons  
 2 tsp sugar

2oz/50g amaretti biscuits, crushed  
 4 slices sponge-cake  
 2 scoops ice-cream (preferably Amaretto-flavoured)  
 1pt/300ml double cream, whipped  
 2 tsp ground almonds  
 For the *crème pâtissière*  
 1pt/300ml milk  
 vanilla pod  
 2 egg yolks  
 2oz/50g caster sugar  
 3oz/20g flour  
 3oz/20g cornflour

First make the *crème pâtissière*: scald the milk with the vanilla pod. Mix the egg yolks with the sugar and the flours in a separate

bowl. Discard the vanilla pod and, stirring constantly, pour the milk slowly on to the egg mixture and return to the pan. Bring to the boil, stirring all the time until thick and smooth. Allow to cool.

Wash, peel and slice the peaches. Place in a bowl with the Amaretto, lemon juice, sugar and crushed amaretti. Leave to macerate for 2 hours.

Place the pieces of sponge in a serving dish and cover with the *crème pâtissière*. Arrange the peaches on top and spoon the ice-cream into the middle. Completely cover with the whipped cream and sprinkle with ground almonds. Brown quickly under a hot grill and serve straight away.





#### RICOTTA CALDA CON CAPESANTE

8oz/250g scallops  
10oz/300g ricotta cheese  
3 fl oz/75ml single cream  
4 fl oz/100ml extra virgin olive oil  
chives, chopped  
star aniseed to taste, ground  
1 leek, cleaned and shredded  
4oz/100g rocket  
extra olive oil  
2 tomatoes, peeled, quartered  
and de-seeded

Thinly slice the scallops, horizontally, into circles. Put on a heat-proof plate. Cook under a hot grill for 2 minutes on each side. Mix together the ricotta, cream, olive oil, herbs and spice. Set aside. Briefly fry the finely shredded leek in a little oil.

Arrange a ring of rocket around the edge of each plate, then a ring of scallop slices followed by the ricotta mixture in the middle. Scatter the leeks over the top and decorate with the tomato "leaves".

#### RAVIOLI DI ASPARAGI CLASSICI

For the pasta  
6oz/200g flour  
1 egg  
3 fl oz/75ml water  
For the asparagus stuffing  
10oz/300g cooked asparagus  
4oz/100g cooked potato  
2 eggs  
fresh parsley, dill and basil  
salt and ground black pepper  
For the asparagus sauce  
6oz/200g cooked asparagus  
2oz/50g butter  
4 fl oz/100ml extra virgin olive oil  
4 fl oz/100ml vegetable stock  
2oz/50g shallots, peeled  
and finely chopped  
¾ oz/20g basil  
1oz/30g grated Parmesan cheese

To make the pasta, mix all the ingredients together, cover, and leave to rest for 30 minutes.

To make the stuffing, blend together the cooked asparagus, potato, eggs, herbs, salt and pepper in a food processor.

Roll out the pasta into a very thin rectangle and cut in half. Place teaspoonfuls of stuffing on one half and cover loosely with the second half. Press together firmly round each mound of filling. Cut into ravioli shapes.

To make the sauce, cut the asparagus into small pieces. Put it into a pan with the butter, olive oil and vegetable stock. Add shallots and basil and season with salt and pepper. Bring the sauce to the boil and reduce a little.

Cook the ravioli in plenty of boiling, salted water for 3 minutes. Stir it into the sauce, making sure it is well covered.

Sprinkle with the Parmesan cheese and serve immediately.

#### PICCATA DI AGNELLO IN

AGRODOLCE  
12 lamb escalopes, cut from the fillet  
4oz/100g butter  
10oz/300g shallots, finely chopped  
3oz/80g pine kernels  
2oz/50g raisins  
2oz/50g sugar  
2 fl oz/50ml wine vinegar  
4 fl oz/100ml vegetable stock  
4 fl oz/100ml olive oil  
3 sprigs thyme  
¼ pt/150ml white wine  
8oz/250g spinach sautéed in oil  
1oz/25g chopped parsley

In a heavy-based pan melt 2oz/50g of the butter and add the shallots, pine kernels, raisins and sugar. Cook gently until well browned, add vinegar and reduce. Add stock and cook gently for 10 minutes. Keep warm.

Briskly fry the lamb escalopes in olive oil for a few minutes on each side until just pink. Remove from the pan and keep warm. Add the thyme and white wine to the pan juices, bring to the boil and reduce. Whisk in the remaining butter and keep warm.

To serve, arrange a bed of warm spinach on four serving plates. Place three escalopes on top of each, cover with the shallot mixture, then pour over the sauce and sprinkle with parsley.

#### BONNET ASTIGIANO

1pt/500ml milk  
1 vanilla pod  
2oz/50g cocoa powder  
1oz/25g bitter chocolate  
4 eggs  
3oz/80g sugar  
4oz/100g amaretti biscuits, crushed  
1oz/30g hazel-nuts, chopped  
To serve  
vanilla or chocolate sauce

Set the oven to 170°C/325°F/gas mark 3. Boil the milk with the vanilla pod, the cocoa powder and the bitter chocolate. Discard the vanilla pod.

Mix together the eggs, sugar, amaretti and hazel-nuts. Add to the milk. Pour into four small pots. Place in a bain-marie and bake for 25 minutes. Leave to cool.

Turn on to a dish and serve with vanilla or chocolate sauce.

All recipes serve four □

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# MORE LIGHT ON MACEDONIA

Following the excavation of Philip II's tomb at Vergina in Greece, more tombs have been discovered and more buildings excavated at the site of Macedonia's first capital city. Professor Manolis Andronikos reports.



*The theatre of Aigai, one of the largest so far excavated in Greece.*

The discovery of the great Royal Tomb at Vergina in 1977, which we believe now was most probably the tomb of King Philip II, father of Alexander the Great, and dates to 336BC, has been followed by more than a decade of continuous excavation and research. This has confirmed the theory that on the site of modern Vergina was the ancient city of Aigai, the first capital of the Macedonian kingdom. To prove this we needed to locate the urban settlement as well as the town's burial area. Our plan, therefore, for the

following excavation seasons was divided into three parts: the walls of the city, the urban site, and the graves. The longest stretch of the city walls, approximately 1,500 metres, has been traced on the hills south of the palace. To the north and east of the palace only a few sections have been identified by trial excavation. We hope in the future to define the perimeter more precisely and therefore the exact size of the city.

The excavation of the urban section was concentrated on the north-west part of the city, the area north of the great Hellenistic

Palace which the French archaeologist Léon Heuzey started excavating in 1861, and which was continued by K. A. Romaios from 1938 to 1956, and eventually completed by G. Bakalakis and myself in 1974. Here by 1966 I had found walls of buildings which could be dated to the early Hellenistic period, around 300BC. Recently more detailed excavation of this site has revealed the remains of imposing buildings, both public and private, and has provided enough evidence to support the view that this was the agora or some other public place.

Of these buildings the most important are a *stoa* and two small temples with the foundations of a large altar. The most remarkable find was a series of bases for the display of votive statues. On one of them is the inscription "Eurydice Sirra to Eukleia" (Eurydice, daughter of Sirra, to Eukleia); this may mean that the statue was dedicated by Eurydice, the mother of Philip. It would point to a royal offering and the possibility that the statues were dedicated to the goddess Eukleia after Philip's great victory at Chaironeia in 338BC. If this is so, we have



further proof that Vergina is indeed the site of Aigai.

During the same season, a few metres north of the palace and south of the temples, the remains of the theatre of Aigai were discovered and completely excavated the following year. The orchestra of the theatre is 28.44 metres in diameter, which makes it one of the largest known so far (the orchestra at Epidaurus is 20.28 metres); it has a stone edge to drain rain-water. Immediately behind this edge comes the first row of stone seats; the rest must have been made of wood and so have not survived. The foundations of the *skene* and the walls of the two entrance-passages were also of stone.

The fact that the theatre and palace are set so close together and built in similar style and materials suggests that they were contemporary parts of one unit. This means that the theatre was built after Philip's reign; nevertheless, I believe that it was on this same site that the old theatre stood, the theatre where the assassination of King Philip took place in 336BC and where Alexander, his son, was proclaimed the new king. From this point of view the discovery of the theatre is very important in confirming the site of Aigai and proving the accuracy of a very significant event in the history of the ancient Greek world.

In 1981, in the hope of clearing another tomb of "Macedonian" type, we began excavating a low tumulus approximately one kilometre east of the royal tombs, next to the tomb uncovered in 1861 by Heuzey. We discovered instead three "Macedonian" tombs and a fourth small one which had only one gold wreath. The tombs date to the third century BC. One was simple, and was without any architectural features. The other two, although already plundered, were important. One had a Doric façade and, inside, a stone bed with painted decoration. The second had a single marble throne and a simple façade decorated with a beautiful painting. In the centre of the painting a warrior stands holding his spear, while on the right a tall female figure holds a golden wreath in her right hand, ready to crown him. On the left a naked warrior holding a sword and a shield is seated on a heap of shields. The central figure must be the dead man being crowned by the personification of Macedonian Arete (Bravery), while the seated warrior could be the god of war Ares (or perhaps Alexander).



*Top, façade of a third-century BC tomb and the warrior depicted above the doorway. Above, richly decorated marble throne in the fourth-century tomb and detail of the painting on the back.*

Between 1987 and 1989 impressive finds have come from the area of the "Macedonian" tomb excavated by Professor K. A. Romaios in 1938 and which is immediately outside the north wall of the city. The chance discovery of a small tomb with rich offerings dating to the late sixth century BC led us to excavate the whole area.

Ever since I started excavating at Vergina in 1952, I have discovered tombs dating from the 10th to the seventh centuries BC, and from the fourth to the first centuries BC, but I have not been able to find the area of the burial site corresponding to the sixth to fifth centuries BC. This is in spite of the fact that scattered finds pointed to the continuous life and use of the area which we now identify as Aigai, the first capital of Macedonia. Therefore the chance find of the sixth-century BC tomb suggested that this was part of the archaic burial site be-

cause it would be rather odd to have one single tomb by itself outside the burial area. A little to the east of the archaic burial and the "Romaïos tomb", we found a very large and very different fourth-century BC tomb. On the outside it has the shape of an elongated building; inside it is the vaulted "Macedonian" tomb. Such a construction is unique and points to an early version of the vaulted "Macedonian" tomb. Further, it proved to be the oldest one we know, even earlier than Philip's, and must be dated about 340BC.



The individuality of the tomb rests not only on its architectural details. Unexpectedly, the façade consists of a simple wall of porous stone painted white. Protecting most of its surface in height and width, but without any coating, is a second wall. The tomb is divided into an antechamber and the main chamber, which is separated from the antechamber by tall, double, marble doors. Inside is an impressive sight: the north wall at the far end of the chamber has a complete architectural decoration in the form of an Ionic façade. It is in perfect condition with rich colouring creating the impression of a central door set above a wide step between two half-columns and *antae* (pilasters). Two more half-columns appear in the north-east and north-west corners of the chamber. On the walls on either side of the false door, immediately under the entablature (top of column), there are two false windows with double marble shutters.

The most impressive and unexpected detail in that part of the tomb is the marble throne in the north-east corner, unique because of its size and the rich decoration covering every visible surface. At the feet are volutes (spiral scrolls) and gilded anthemias (floral designs in relief, while other parts are painted bright red. On the front between the legs is a frieze in gilt relief of gryphons attacking deer, with ivy tendrils below. On the side of the throne a similar frieze of lions and gryphons with two female figures above is painted on either side of the Macedonian Star. Across the lower part of the back and on the arms of the throne is a series of short columns with sphinxes and female figures like caryatids set between them. On the back itself a continuous tendril painted in relief frames a magnificent scene depicting Pluto and Persephone standing in a chariot drawn by four horses which gallop in pairs to the right and left.

The discovery of such a painting at Vergina is very important because it is the only surviving example from the classical Greek world. There are several indications that it is a woman's tomb. There was clearly only one burial and the tomb had been sealed afterwards without any provision for reopening. The size, the refinement, the extremely careful structure, the richness of the offerings and the single throne point to the conclusion that it is a royal tomb. Considering its date, the likelihood is that the dead woman



*Top, white-ground lekythoi missed by looters in one tomb. Centre, earrings found in the intact tomb of a woman. Above, a life-size terracotta head from another burial.*

was Eurydice, mother of King Philip, whose votive offerings have been recognised from the inscriptions on the statue bases in the city.

The unexpected discovery of this "royal" tomb postponed the search for the archaic burial site. In 1988, however, while the excavation of the façade of the tomb

was in progress, we continued our search in the area.

During 1988-89 we excavated five graves. The three earliest, dating from 500-490BC, 480-470BC and 470-460BC, were simple but large and very deep pit-graves. The other two, dating to about 450BC and 420BC, were almost square in shape, and built of fairly large local porous stone, similar to that used in the royal tombs and all the buildings in the area. The earliest pit-grave had its offerings intact, with jewellery covering the remains of the female occupant from head to

foot. She was wearing a gold diadem on her head, decorated with mythological scenes in relief: Hephaistos returning to Olympus, Herakles fighting Centaurs, Gorgons chasing Perseus, Theseus and the Minotaur, Herakles and the Lion of Nemea, the blinding of Polyphemos, and very probably "games for Pelias".

The woman was wearing wonderful earrings, gold bracelets, two strands of gold beads around her neck while her hair was decorated with heavy gold wire ornaments. Two large gold pins and brooches secured her garment over the shoulders. Gold rosettes were sewn on the dress. Even the soles of her sandals were of thick silver, gilded on the underside. A bronze *hydria* and a silver *phiale* were placed by her feet, while all round the body lay scattered 11 bronze *phialai* and six terracotta female *protomes* (busts).

The other four graves had been plundered in antiquity, but the looters had still left important finds behind. The second grave, in chronological order, had been entered by the robbers through an underground tunnel and it was empty. But in the earth fill above the remains of the body there were more than 25 life-size terracotta heads of great artistic value, dating around 480-470BC.

Among the items that the robbers missed were a few bronze *phialai* and small terracottas, and a pair of gold-soled sandals in the other grave. Of the two later tombs, one had been completely stripped except for a few ornaments in sheet gold; but in the second the looters had missed some wonderful finds: 10 white-ground *lekythoi*, made in Athens and of fine quality (a rare find outside Attica and Euboea), a Panathenaic amphora, some *alabastra*, some marble vases (*lekythoi* and an *exaleipteron* or ointment-box) which are rare examples of their type; lastly, two ostrich eggs used as scent-bottles.

These five graves, situated next to each other, which all belonged to women and were richly furnished, lead me to suppose that this is the archaic burial site exclusive to women of aristocratic rank or even of the royal family. Further excavation may produce more important finds to complete our knowledge of the ancient Macedonians. What has been discovered so far proves that the distant ancestors of Philip and Alexander had a very advanced and sophisticated culture. They were not the rude, uncivilised northerners that some modern historians have led us to believe!



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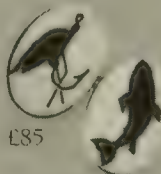
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# A SELECTIVE GUIDE TO SOME OF THE MORE INTERESTING AND ENTERTAINING EVENTS ARRANGED FOR THE COMING MONTHS

# BEST OF SPRING

## THEATRE

Where applicable, a special telephone number is given for credit card bookings. The address & telephone number of each theatre are given on the first occasion it appears.

**Absurd Person Singular.** Alan Ayckbourn directs a revival of one of his funniest farces. *Whitehall Theatre, Whitehall, SW1 (071-867 1119).*

**All for Love.** Dryden's Restoration tragedy with Diana Rigg as Cleopatra & James Laurenson as Antony. Apr 30-June 8. *Almeida Theatre, Almeida St, N1 (071-359 4404).*

**Black Snow.** Based on Mikhail Bulgakov's satirical novel, Keith Dewhurst's new play looks at artistic censorship in 1920s Moscow. Opens Apr 25. *Cottesloe, National Theatre, South Bank, SE1 (071-928 2252).*

**Carmen Jones.** Simon Callow directs Hammerstein's 1943, all-black version of Bizet's *Carmen*. The two alternating casts are headed by Damon Evans & Wilhelmina Fernandez, & Michael Austin & Sharon Benson. Opens Apr 8. *Old Vic, Waterloo Rd, SE1 (071-928 7616).*

**Children of Eden.** New musical based on the Book of Genesis, with music by Stephen Schwartz. Cast includes Frances Ruffelle & Kevin Colson. *Prince Edward, Old Compton St, W1 (071-734 8951).*

**The Closing Number.** Phil Daniels portrays a knife-thrower, with Denise Wong as his wife & Kate France as a young pyrotechnician who enters their lives. Yugoslav director Mladen Materic devised the play. Mar 15-Apr 6. *Hampstead Theatre, Swiss Cottage Centre, NW3 (071-722 9301).*

**The Corn is Green.** Patricia Routledge plays the determined founder of a school in a Welsh mining village, in Emyln Williams's gentle comedy. Until Mar 16. *Greenwich Theatre, Crooms Hill, SE10 (081-858 7755).*

**Edward II.** Gerard Murphy's production of Marlowe's play, with Simon Russell Beale as the king. Opens Apr 29. *The Pit, Barbican Theatre, Barbican, EC2 (071-638 8891).*

**Five Guys Named Moe.** Surprise smash-hit jazz song-&-dance show by Clarke Peters, celebrating the music of Louis Jordan. A loud & lively evening's entertainment. *Lyric, Shaftesbury Ave, W1 (071-437 3686).*

**42nd Street.** The dazzling American musical makes a return to London. Until Apr 20. *Dominion, Tottenham Court Rd, W1 (071-580 9562).*

**Hidden Laughter.** Hannah Gordon plays a publisher's wife, with Peter Barkworth as the vicar of a village where her family has a country retreat. Until Mar 23. *Vaudeville, Strand, WC2 (071-836 9987).*

**The Homecoming.** Harold Pinter's 1965 family-reunion comedy, here performed by the Peter Hall Company, with Warren Mitchell & Cherie Lunghi. Comedy. *Panton St, SW1 (071-867 1045).*

**Invisible Friends.** New play for children, written & directed by Alan Ayckbourn, about a little girl's make-believe companion who brings along an invisible family of her own. With Bill Moody & Emma Chambers. Opens Mar 13. *Cottesloe.*

**The King & I.** Touring production of the Rodgers & Hammerstein musical, with Susan Hampshire & Japan's leading actor, Koshiro Matsumoto. IX. Until Mar 30. *Sadler's Wells, Rosebery Ave, EC1 (071-728 8916).*

**King Lear.** Nicholas Hytner's production from Stratford, with John Wood as Lear. Opens May 1. *Barbican Theatre, Barbican, EC2 (071-638 8891).*

**The Last Days of Don Juan.** New version by Nick Dear of Tirso de Molina's Don Juan play, with Linus Roache in the title role. Opens Apr 9. *The Pit, Barbican.*

**Love's Labour's Lost.** Terry Hands's Stratford production, with Simon Russell Beale as the King of Navarre, Amanda Root as Rosaline & Ralph Fiennes as Berowne. Opens Mar 27. *Barbican Theatre.*

**The Lulu plays.** Joanna Whalley-Kilmer heads the cast in Ian McDiarmid's production. Wedekind's two



John Wood takes the title role in *King Lear* at the Barbican Theatre.

plays, *Earth Spirit & Pandora's Box*, are performed as a double bill. Mar 12-Apr 20. *Almeida.*

**Map of the Heart.** William Nicholson's new play features Patrick Malahide as a doctor seeking freedom from his wife (Sinead Cusack) & mistress (Susan Wooldridge). While working in a Sudanese refugee camp he is taken hostage. Opens Mar 7. *Globe, Shaftesbury Ave, W1 (071-437 3667).*

**Matador.** John Barrowman plays the title role in this new musical based on the life of the Spanish bullfighter El Cordobes, with Stefanie Powers & Nicky Henson. Opens Apr 16. *Queen's, Shaftesbury Ave, W1 (071-734 1166).*

**The Miser.** Steven Pimlott directs a version of Molière's comedy, in a new translation by Jeremy Sams. Opens May 9. *Olivier, National Theatre, South Bank, SE1 (071-928 2252).*

**Much Ado About Nothing.** Bill Alexander's Stratford production, with Susan Fleetwood & Roger Allam as Beatrice & Benedick. Opens Apr 10. *Barbican Theatre.*

**My Lovely . . . Shayna Maidel.** American drama about the reunion of a family after the Second World War. Lisa Forrell directs Anita Dobson, Peter O'Brien & Laurel Lefkow. Opens Apr 2. *Ambassadors, West St, WC2 (071-836 6111).*

**October's Children.** Epic musical play by Jeremy James Taylor & Frank Whately, about the vagabond children orphaned during the 1917 Russian Revolution. David Nield's score draws heavily on Russian folk music. Apr 16-20. *Sadler's Wells.*

**Out of Order.** Farce with Donald Sinden & Michael Williams. Until Mar 16. *Shaftesbury Theatre, Shaftesbury Ave, WC2 (071-379 5339).*

**The Plough & the Stars.** Sean O'Casey's tragedy set in Dublin during the 1916 Easter Rising, with Judi Dench; directed by Sam Mendes. May 7-June 22. *Young Vic, 66 The Cut, SE1 (071-928 6363).*

**Racing Demon.** Topical play by David Hare, about four south-London clergymen struggling to make sense of

their mission in the inner city. Taut direction by Richard Eyre & superb performances from Michael Bryant, David Bamber & Stella Gonet. Until Mar 26. *Olivier, National Theatre.*

**The Rehearsal.** Set in a French chateau in the 1950s, Jean Anouilh's dark comedy concerns a group of decadent friends rehearsing an 18th-century play — only to find a dangerous game of illusion turning to reality. Ian McDiarmid directs. *Garrick, Charing Cross Rd, WC2 (071-379 6107).*

**Richard III.** A return for Richard Eyre's restless production, drawing a strong parallel with 1930s Hitler until the battle scenes, when swords are drawn. Ian McKellen plays the king. From Apr 5. *Lyttelton, National Theatre, South Bank, SE1 (071-928 2252).*

**The Rocky Horror Show.** Revival of the camp 70s rock musical, with Craig Ferguson, Vicky Licorish & Tim Whitnall — a good deal of raucous audience participation. *Piccadilly, Denman St, W1 (071-867 1118).*

**The Shape of the Table.** Political drama by radical playwright David Edgar, inspired by the notion that the shape of the new governments of Eastern Europe was largely decided in negotiations around tables. Until Apr 6. *Cottesloe, National Theatre.*

**Show Boat.** Return of Jerome Kern & Oscar Hammerstein's musical in its Opera North/RSC production. Mar 13-Apr 20. *London Palladium, Argyll St, W1 (071-437 7373).*

**Silly Cow.** Revenge comedy by Ben Elton with Dawn French as a journalist holed up in a penthouse flat. *Haymarket Theatre, Haymarket, SW1 (071-930 8800).*

**Timon of Athens.** A rare opportunity to see Shakespeare's unfinished tragedy, with David Suchet in the title role. Until Apr 20. *Young Vic.*

**Top Girls.** Caryl Churchill's play explores the rise of a "go-getter" female executive & the price she & other women have to pay for her success. Max Stafford-Clark directs, with Deborah Findlay, Cecily Hobbs & Lesley Sharp. Opens Apr 15. *Royal*





Cherie Lunghi and Warren Mitchell in *The Homecoming*. Gérard Depardieu stars in *Green Card*. Gabriel Byrne takes it lying down in *Miller's Crossing*.

*Court, Sloane Sq, SW1 (071-730 1745).*

### **The Trackers of Oxyrhynchus.**

The return of poet Tony Harrison's ambitious work, combining the story of two Oxford archaeologists who in 1907 discovered parts of a lost play by Sophocles, *The Trackers*, with an adaptation of the play itself. Until Apr 10. *Olivier, National Theatre.*

**The Trial.** Steven Berkoff's adaptation of Kafka's story about one man's search for truth in an impenetrable bureaucracy. Antony Sher plays the victim of the law. *Lyttelton, National Theatre.*

**Twelfth Night.** The Peter Hall Company's production of Shakespeare's comedy of mistaken identity, with Eric Porter as Malvolio, Maria Miles as Viola, Sara Crowe as Olivia, Richard Garnett as Orsino. Until May 18. *Playhouse, Northumberland Ave, WC2 (071-839 4401).*

**Two Shakespearean Actors.** John Carlisle & Anton Lesser as the rival 19th-century actors William Charles Macready & Edwin Forrest, under Roger Michell's direction in Richard Nelson's play. Opens Mar 26. *The Pit, Barbican.*

**Victory.** Howard Barker's historical drama, set amid the chaos of the 1660 Restoration. Tricia Kelly plays a woman who embarks on a journey to retrieve the body of her republican husband. Mar 21-Apr 13. *Greenwich.*

**The Visit.** Revival of Théâtre de Complicité's award-winning 1989 production of Friedrich Dürrenmatt's powerful story of hard times in a small town in Central Europe. *Lyttelton, National Theatre.*

**What the Butler Saw.** Sheila Gish & Clive Francis in Joe Orton's black comedy. *Wyndham's, Charing Cross Rd, WC2 (071-867 1116).*

**White Chameleon.** Christopher Hampton's new play concerns a boy growing up in the Egypt of the 1950s as the Suez crisis begins. With Saeed Jaffrey, Tom Wilkinson & Suzanne Burden; directed by Richard Eyre. *Gottesloe, National Theatre.*

**The Wind in the Willows.** Alan

Bennett's gently updated adaptation of Kenneth Grahame's classic fable uses the Olivier's revolving & lifting stage to spectacular effect. Griff Rhys Jones is Toad, Richard Briers Rat, David Bamber Mole & Terence Rigby the lugubrious & outspoken horse, called Albert. Until June 1. *Olivier, National Theatre.*

**The Woman in Black.** Chilling ghost story, by Stephen Mallatratt, from the book by Susan Hill. *Fortune, Russell St, WC2 (071-836 2239).*

### **RECOMMENDED LONG-RUNNERS**

**Aspects of Love, Prince of Wales** (071-839 5972); **Blood Brothers, Albany** (071-867 1115, cc 071-867 1111); **Buddy, Victoria Palace** (071-834 1317); **Cats, New London** (071-105 0072); **Me & My Girl, Adelphi** (071-836 7611); **Les Misérables, Palace** (071-434 0909); **Miss Saigon, Theatre Royal, Drury Lane** (071-836 8108); **The Mousetrap, St Martin's** (071-836 1443); **The Phantom of the Opera, Her Majesty's** (071-839 2244); **Return to the Forbidden Planet, Cambridge** (071-379 5299); **Run for your Wife! Duchess** (071-836 8243); **Shirley Valentine, Duke of York's** (071-836 5122); **Starlight Express, Apollo Victoria** (071-828 8665).

### **OUT OF TOWN**

**RSC season at Stratford.** At the Royal Shakespeare Theatre: *Henry IV, Part I*, opens Apr 16; *Henry IV, Part II*, opens May 30; Adrian Noble directs, with Robert Stephens as Falstaff, Michael Malone as Prince Hal. *Twelfth Night*, directed by Griff Rhys Jones, with Sylvester Le Touzel as Viola, opens Apr 24. At the Swan Theatre: *The Virtuoso*, Thomas Shadwell's 1676 comedy, with Richard Bonneville, Barry Lynch & Sean Murray, opens Mar 28. *The Two Gentlemen of Verona*, David Thacker directs Richard Bonneville, Barry Lynch, Sean Murray & Clare Holman, opens Apr 17. *Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick, CV37 6BB (0789 295623).*

## **CINEMA**

*The following are some of the most interesting films showing in & around London in the coming months.*

**Avalon** (U). Large-scale drama spanning 50 years & four generations in the lives of a Baltimore immigrant family who struggle to make the American dream a reality. Joan Plowright, Aidan Quinn & Armin Mueller-Stahl star. Written & directed by Barry Levinson.

**Awakenings** (12). Extraordinary true story based on the Oliver Sacks book about an encephalitis patient (Robert DeNiro) who emerges from a 30-year coma with the help of a sympathetic doctor. Penny Marshall's film is certainly sentimental, but this is an affecting story. The film's major flaw is an over-intense performance from Robin Williams as the persevering medic. Opens Mar 15.

**Cyrano de Bergerac** (U). Gérard Depardieu won the Best Actor award at Cannes for his portrayal of the expert swordsman with the long nose. Anne Brochet plays Roxane, with whom he is secretly in love. Stylish direction by Jean-Paul Rappeneau.

**Dances With Wolves** (12). Kevin Costner is both star & director of this intelligently-crafted western telling the story of a hardened US cavalry officer who befriends & marries into a Sioux tribe. Fine performances & an attention to realism.

**The Doors.** Biographical account of the career of one of the most popular rock bands of the 1960s, focusing on the tragically short life of vocalist Jim Morrison (Val Kilmer). Oliver Stone directs. Opens Apr 12.

**The Field.** (12). Richard Harris gives a performance of rare intensity as an aging Irish hard-man intent on purchasing a piece of land being bid for by an American (Tom Berenger). With fine support from John Hurt & the breathtaking setting of the Irish landscape.

**The Godfather: Part III** (15). Francis Coppola returns to the Puzo epic

that made his name, marshalling many of the original cast Al Pacino, Diane Keaton and a number of new faces (the excellent Andy Garcia) in a panoramic mob tale of immense visceral appeal, if limited credibility. Coppola reprises but never equals the power of the originals. Opens Mar 8. **Green Card** (12). Romantic comedy about a "green card marriage" - a union of convenience to allow a partner to obtain a US work permit with Gérard Depardieu in his first Hollywood role as a talented French composer who hitches up with Andie MacDowell. Peter Weir directs. Opens Mar 1.

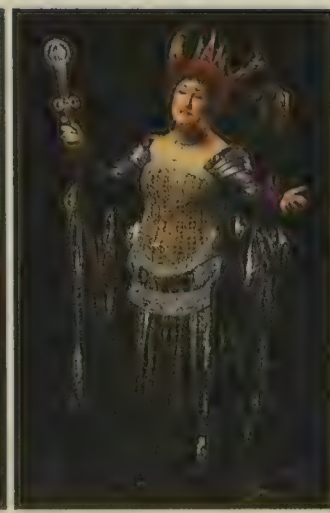
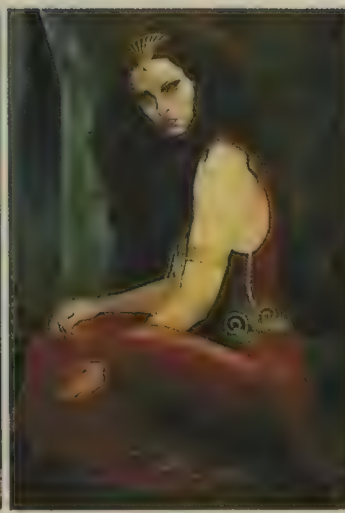
**The Grifters** (18). Hard-boiled thriller, written & directed by Stephen Frears from a novel by Jim Thompson. Anjelica Huston, Annette Bening & John Cusack are con artists who have problems with their relationships & their respective scams. **Hamlet** (U). Franco Zeffirelli directs Mel Gibson as the tormented prince in this high-budget production. With support from Glenn Close, Alan Bates, Paul Scofield & Helena Bonham-Carter, & music by Ennio Morricone. Opens Apr 19.

**Highlander II—The Quickening** (15). Sequel to the 1986 cult sci-fi hit, again with Christopher Lambert as the rugged Scottish hero. This time the year is AD 2024, the ozone layer has gone & the people of earth have to survive in conditions of 97° heat & 97 per cent humidity. Opens Apr 12.

**Look Who's Talking Too** (12). Sequel to last year's hit baby-comedy, with the same director (Amy Heckerling), same stars (Kirstie Alley, John Travolta) & same baby (the voice of Bruce Willis) who this time has a new sister (the voice of Roseanne Barr). Lacks the appealing freshness of the original; some good one-liners, though. Opens Mar 22.

**Miller's Crossing** (18). Yet another gangster thriller, written by Joel & Ethan Coen & set in 1929 New Orleans. A superb script draws bravura performances from Albert





Mel Gibson in *Hamlet*. W.N.O.'s *Hansel and Gretel* at the Lyric. Kristine Ciesinski portrays Salome at E.N.O. D'Oyly Carte's *Iolanthe* at Sadler's Wells.

Finney, Gabriel Byrne & John Turturro. Dark, complex & compelling.

**Misery** (18). Rob Reiner follows *When Harry Met Sally* with this gripping adaptation by William Goldman of a Stephen King story. James Caan is an injured romantic novelist marooned in a snowstorm with flaky fan Kathy Bates. An intimate, high-tension thriller of strangely old-fashioned lineage. Opens May 10.

**Mr & Mrs Bridge**. (PG). James Ivory's low-key character study of an overbearing Kansas lawyer & his wife, adapted from two novels by Evan S. Connell, features Paul Newman & Joanne Woodward.

**Postcards From the Edge** (15). Mike Nichols's amiable film of Carrie Fisher's feisty autobiography. Meryl Streep is a cocaine-snorting Hollywood actress being pushed to the edge of sanity by a domineering mother (Shirley MacLaine)—a process that passes through mutual hatred to an eventual understanding. Lacks the depth it so obviously strives for, though the script is very funny.

**Q&A** (18). Racism in the US legal system is the target for Sidney Lumet's incisive thriller. Strong performances from Timothy Hutton & Nick Nolte. Opens Apr 5.

**Quick Change** (15). Raucous comedy directed by Bill Murray & starring himself as a former city planner who turns to a life of crime. Geena Davis, Randy Quaid & Jason Robards lend support. Opens Apr 26.

**The Russia House** (12). Screenplay by Tom Stoppard from the novel by John Le Carré, with Sean Connery playing a British publisher who falls for beautiful Russian editor Michelle Pfeiffer. Directed by Fred Schepisi.

## OPERA

ENGLISH NATIONAL OPERA

*London Coliseum, St Martin's Lane, WC2 (071-8363161, cc 071-2405258).*

**The Turn of the Screw**. Jonathan Miller's visually atmospheric production, dominated by Eilene Han-

nan's strongly focused portrayal of the Governess; Stuart Kale & Christine Bunning exude menace as the hovering ghosts. Mar 7,9,12.

**Rusalka**. Finely sung revival of David Pountney's production, which depicts Dvořák's water nymph as a Victorian adolescent. Nancy Gustafson is Rusalka. Mar 8,13,16,21.

**Lear**. Aribert Reimann's disturbing adaptation of Shakespeare, with Monte Jaffe repeating his powerful portrayal of Lear. Mar 15,19,22,26.

**Salome**. Kristine Ciesinski sings the title role & Dmitri Kharitonov makes his house debut as Jokanaan, under Richard Armstrong. Mar 14,20,23,25,28, Apr 5,11,13,16,19.

**Don Giovanni**. Jonathan Miller's production; Peter Coleman-Wright as Giovanni, Arwel Huw Morgan as Leporello. Mar 27,30, Apr 4,6,10,12,18,23,25,27,30, May 3,11,15.

**Peter Grimes**. New production by Tim Albery, conducted by David Atherton, with Philip Langridge in the title role, Josephine Barstow as Ellen Orford. Apr 17,20,24,26,29, May 2,9,16.

**The Cunning Little Vixen**. Charles Mackerras conducts David Pountney's production; Lesley Garrett & Margaret Preece share the role of the Vixen & Norman Bailey sings the Forester. May 1,4 (m&e), 10,14.

D'OYLY CARTE OPERA COMPANY  
*Sadler's Wells, Rosebery Ave, EC1 (071-2788916).*

**The Gondoliers**. New production by Tim Hopkins. Apr 2,3 (m&e), 11,12,13 (m&e).

**Iolanthe**. New production by Andrew Wickes. Apr 4,5,6 (m&e), 8,9,10 (m&e).

ROYAL OPERA

*Covent Garden, WC2 (071-2401066).*

**Die Zauberflöte**. Olaf Baer & Mikael Melbye share the role of Papageno, Joan Rodgers & Amanda Roocroft share Pamina. Mar 7,9,11,16,30, Apr 3,5,8.

**Samson & Dalila**. Michael Sylvester & Claire Powell sing the title roles, under Jacques Delacôte. Mar 8,12,14.

**Il barbiere di Siviglia**. Bruce Ford & Jennifer Larmore make their house debuts as Almaviva & Rosina, with François Le Roux as Figaro. Carlo Rizzi conducts. Mar 13,15, Apr 1,4.

**Boris Godunov**. Paata Burchuladze sings the title role in Tarkovsky's production, under Gennadi Rozhdestvensky, with Paolo Kudriavchenko as Dmitry & Eva Randová as Marina. Apr 6,9,11,13,16,19,25.

**Carmen**. Nuria Espert directs a new production in which Maria Ewing & Kathleen Kuhlmann share the title role & Luis Lima & Sergej Larin share Don José; Gino Quilico is Escamillo. Zubin Mehta conducts. Apr 26,29, May 3,7 & 10 (Proms), 13,16,18.

**Tosca**. Hildegard Behrens sings the title role with Neil Shicoff as Cavaradossi & Samuel Ramey as Scarpia. May 11 (Prom), 14,17.

UNIVERSITY COLLEGE OPERA

*Bloomsbury Theatre, Gordon St, WC1 (071-3879629).*

**Lakmé**. Produced by Mike Ashman, designed by Bernard Culshaw, with Fiona O'Neill. Mar 12,13,15,16.

WELSH NATIONAL OPERA

*Lyric, King St, WC6 (081-7412311).*

**Hansel & Gretel**. New arrangement, made by the conductor David Seaman, for four singers & a five-piece chamber ensemble. Production by Aidan Lang. Mar 20-30.

OUTOFTOWN

KENTISH OPERA GROUP

*Churchill Theatre, Bromley (081-4606677).*

**Macbeth**. Produced by Sally Langford, with two alternating casts of young professional singers. Apr 16-20.

OPERA NORTH

*Grand Theatre, Leeds (0532 459351).*

**Faust**. Arthur Davies sings the title role, with Anne Dawson as Marguerite & Richard Van Allan as Mephistopheles, in Ian Judge's perceptive production; David Lloyd-Jones conducts. Apr 15,19,26, May 4.

**Carmen**. Sally Burgess as Carmen, Edmund Barham as Don José, Robert Hayward Escamillo & Livia Aghova Micaela. Apr 20,30, May 2,8,10.

**King Priam**. Directed & designed by Tom Cairns, conducted by Paul Daniel. May 3,7,9,11

SCOTTISH OPERA

**La Bohème**. Anne Williams-King sings Mimì, with David Maxwell Anderson as Rodolfo.

**Fidelio**. Austrian soprano Gudrun Volkert sings Leonore, Richard Brunner is Florestan, in Stephen Wadsworth's new production.

**The Cunning Little Vixen**. Anne Dawson sings the title role, with Alan Opie as the Forester, in David Pountney's delightful production.

*Alhambra, Bradford (0274 752000), Mar 7-9. Playhouse, Edinburgh (031-557 2590), Mar 19-23. Theatre Royal, Newcastle (091-2322061), Mar 26-30.*

**Falstaff**. New production by Ian Judge, conducted by John Mauceri, with Gordon Sandison as the fat knight, Steven Page as Ford, Sarah Walker as Dame Quickly.

**The Barber of Seville**. Simon Keenlyside sings the title role, American tenor John Daniecki is Almaviva.

*Theatre Royal, Glasgow (041-3311234), Apr 16-May 9.*

WELSH NATIONAL OPERA

**Count Ory**. New production by Aidan Lang of Rossini's sparkling comedy, with Bonaventura Bottone as the Count, Janice Watson as Adele.

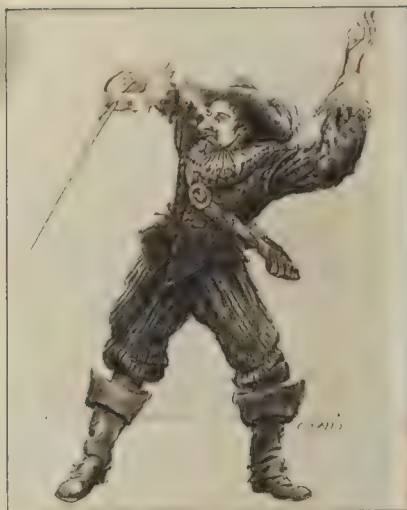
**Le fanciulla del West**. Suzanne Murphy sings Minnie, with Dennis O'Neill/Jesus Pinto as Dick Johnson, Donald Maxwell as Jack Rance. Produced by Petrika Ionesco.

**La traviata**. Göran Järfvelfelt's production with Frances Ginzer as Violetta & Peter Bronders as Alfredo.

**Carmen**. Jean Stilwell sings the title role, with Noel Velasco as Don José & Richard Paul Fink as Escamillo.

*New, Cardiff (0222 394844), until Mar 16 (not Count Ory). Mayflower, Southampton (0703 229771), Mar 19-23. Apollo, Oxford (0865 244544), Mar 26-30. Hippodrome, Birmingham (021-6227486), Apr 2-6. Empire, Liverpool (051-709 1555), Apr 9-13. Hippodrome, Bristol (0272 299444), Apr 16-20. Grand, Swansea (0792 475715), Apr 23-27.*





Design for the Royal Ballet's *Cyrano*. Birmingham Royal Ballet bring *Hobson's Choice* to Sadler's Wells. Kyung Wha Chung at the Barbican.

## DANCE

**Birmingham Royal Ballet.** *Swan Lake*, Peter Wright & Galina Samsova's production, based on the Petipa Ivanov choreography. Mar 18, 19, 20, 21, 23 (m&c), 25. Triple bill: *Theme & Variations*, *Symphony in Three Movements*, both choreographed by Balanchine. *Brahms-Handel Variations*, choreography by Bintley. Mar 22, 26, 27, 28. Royal Opera House, Covent Garden, WC2 (071-240 1066/1911).

*Swan Lake*, *Theme & Variations*, *Brahms-Handel Variations*, *Faade*. Apr 2-6, *Empire*, Sunderland (091-514 2517). Apr 9-13, *New Theatre*, Cardiff (0222 394844).

*Hobson's Choice*. David Bintley's acclaimed new ballet, based on the Harold Brighouse play of the same name, about life in a northern town at the turn of the century. May 7-9, 13, 14, 18 (m&c). Quadruple bill: *Airs*, company premiere for this Paul Taylor work, with music by Handel; new ballet by Oliver Hindle; *Valse nobles et sentimentales*. Ashton's lighthearted ballet with music by Walton. May 10, 11 (m&c). Quadruple bill: *Les Rendezvous*, choreography Ashton, music Auber; *Pavane pas de deux*, MacMillan's choreography to Fauré's music; new ballet by William Tuckett; *Paquita*, dramatic Russian piece choreographed by Petipa, with music by Minkus. May 15-17. Sadler's Wells, Rosebery Ave, EC1 (071-278 8916).

**Lindsay Kemp Company.** UK premiere of *Omaga*, the inimitable Kemp's latest foray into mime-dance, a flamboyant production influenced by Kabuki theatre. Apr 24-May 4. Sadler's Wells.

**London City Ballet.** *Cinderella*, Apr 9-11; plus mixed programme of Russian classics, Apr 12-13, *The Hawth, Craveley* (0293 553636). *Cinderella*, Apr 15-20, *Yvonne Arnaud*, Guildford, Surrey (0483 60191).

**Royal Ballet.** Triple bill: *Agon*, Balanchine's neo-classical ballet to

music by Stravinsky; *A Month in the Country*, Ashton's romantic evocation of Turgenev's Russia; *Requiem*, MacMillan's interpretation of Fauré. Apr 10, 12, 18, 20, 22, 27, 30, May 1. *Cyrano*, world premiere of David Bintley's first full-length ballet for the company, based on Rostand's play, with music by Wilfred Josephs. May 2, 4, 6 & 8 (Proms), 15, 23, 27, 29, June 1. Royal Opera House.

**Second Stride.** *Lives of the Great Poisoners* is a new work from the experimental modern dance troupe, with a script by Caryl Churchill, choreography by Ian Spink & music by Orlando Gough. Mar 12-16. *Riverside Studios*, Crisp Rd, W6 (081-748 3354).

**Spring Loaded.** Annual contemporary dance festival, featuring, among others, *Phoenix Dance Company*, Mar 7-9, & *Adventures in Motion Pictures*, Mar 26-30. Until Mar 30. *The Place*, Duke's Rd, WC1 (071-387 0031).

## MUSIC

BARBICAN HALL.  
EC2 (071-638 8891).

**London Symphony Orchestra.** Maxim Shostakovich conducts the Violin Concerto No 1 & Symphony No 8 by his father Dmitri Shostakovich. Mar 7, 7.45pm.

**Mozart 200.** Continuation of the English Chamber Orchestra series presenting, in chronological order, major works from Mozart's mature years. Mar 10, 13, 23, 27, 7.45pm.

**Vienna Symphony Orchestra.** Nikolaus Harnoncourt conducts Mozart's Symphonies No 35 (Haffner), 36 (Linz), 38 (Prague). Mar 11, 7.45pm.

**City of London Sinfonia.** Richard Hickox conducts Bach's St John Passion, sung in German. Mar 15, 7pm.

**Sunday afternoon tea concerts.** London Mozart Players play Mendelssohn, Mozart, Arnold, Schubert. Mar 17: Beethoven, Fauré, Strauss. May 12; 3pm. Tea is served during the interval.

**London Symphony Orchestra.**

Rafael Frühbeck de Burgos conducts Albeniz, Falla, Beethoven. Mar 17, 7.30pm. He also conducts two performances of Verdi's Requiem. Mar 24, 7.30pm, Mar 26, 7.45pm.

**Royal Philharmonic Orchestra.** Andrew Litton conducts two programmes of works by Elgar, Mahler & Strauss, with Bernadette Greevy & Ann Murray, mezzo-sopranos. Mar 19, 7.30pm, Mar 22, 7.45pm.

**London Symphony Orchestra.** Georg Solti conducts Mozart's Symphony No 40 & Mahler's Das Lied von der Erde, Mar 20; Mozart's Symphony No 35 & Mahler's Symphony No 5, May 9; 7.45pm.

**Moscow State Symphony Orchestra.** Pavel Kogan conducts Russian music. Mar 25, 7.45pm.

**English Baroque Choir & Orchestra.** Leon Lovett conducts Bach's St Matthew Passion, sung in German. Mar 29, 5pm.

**Royal Philharmonic Orchestra.** Charles Groves conducts Ravel, Rodrigo, Gower, De Falla, Apr 2; Respighi, Finzi, Rossini, Vaughan Williams, Apr 5; 7.45pm.

**Hallé Orchestra.** James Judd conducts Mahler's Symphony No 6 & *Für Sechzehn* by Willi. Apr 6, 7.45pm.

**Oslo Philharmonic Orchestra.** Mariss Jansons conducts Brahms's Symphony No 2, extracts from Wagner's *Tristan & Isolde*, & Ravel's *Daphnis & Chloé* Suite No 2. Apr 13, 7.45pm.

**Chamber Orchestra of Europe:** 10th birthday concerts. Nikolaus Harnoncourt conducts two performances of Beethoven's Piano Concerto No 3, with Martha Argerich, & Symphony No 9 (Choral), Apr 20, 22; Dvořák, Haydn, Strauss, Apr 26; Alexander Schneider conducts Mozart & Wolf, Apr 29; 7.45pm.

**London Symphony Orchestra.** Michael Tilson Thomas conducts Ravel's fantasy cautionary tale *L'Enfant et les Sortilèges*, in a concert performance, with Frederica Von Stade as the Child, also Britten's *Children's Crusade*. Apr 28, 7.30pm.

**Toronto Symphony Orchestra.** Gunther Herbig conducts Luedeké, Bartók's Viola Concerto, with Yuri Bashmet, Brahms's Symphony No 1. May 1, 7.45pm.

**Kyung Wha Chung**, violin, **Stephen Bishop-Kovacevich**, piano. Beethoven's Violin Sonatas, Nos 6, 7, 10. May 4, 7.45pm.

**Igor Oistrakh's 60th birthday concert.** The distinguished violinist plays Mozart's Violin Concerto No 3 & Mendelssohn's Violin Concerto, with the Royal Philharmonic Orchestra. May 5, 7.30pm.

**Royal Philharmonic Orchestra.** Yuri Temirkanov conducts two programmes. Weber, Berlioz, & Sibelius's Violin Concerto, with Midori, May 8; Ravel, Debussy, & Rachmaninov's Piano Concerto No 2, with Mikhail Rudy, May 10; 7.45pm.

**London Symphony Orchestra.** Georg Solti conducts Mozart's Symphony No 35 (Haffner) & Mahler's Symphony No 5. May 9, 7.45pm.

**London Symphony Orchestra.** Michael Tilson Thomas conducts Mahler's Symphony No 9. May 16, 7.45pm.

FESTIVAL HALL  
*South Bank Centre*, SE1 (071-928 8800).

**Philharmonia.** Carlo Maria Giulini conducts Brahms's Piano Concerto No 1, with Daniel Barenboim, & Symphony No 1. Mar 7, 7.30pm & Mar 10, 3.15pm. Yevgeny Svetlanov conducts two Russian programmes: Glinka, Rimsky-Korsakov, Mar 12; Mussorgsky, Tchaikovsky, Kalinikov, Mar 14; 7.30pm.

**Towards the Millennium.** Start of a 10-year collaboration between Birmingham & London, involving all the arts, highlighting the achievements of successive decades, one a year until 2000. Simon Rattle, one of the originators of the project, conducts the City of Birmingham Symphony Orchestra in Sibelius, Schoenberg, Stravinsky, Mar 16; Webern, Berg, Mahler, Mar 22; Rachmaninov, Suk, Apr 5; 7.30pm.





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Vladimir Ashkenazy conducts the RPO in Prokofiev at the Festival Hall.

**Bach Choir, English Chamber Orchestra.** David Willcocks conducts two performances of Bach's St Matthew Passion, sung in English, with Robert Tear as the Evangelist. Mar 17, 24, 11am.

**City of London Sinfonia.** Laszlo Heltay conducts Mozart's Coronation Mass in C & Mass in C minor, with the Royal Choral Society. Mar 21, 7.30pm.

**BBC Symphony Orchestra 60th anniversary season.** Andrew Davis conducts Haydn, Beethoven, Elgar, Mar 23; Brahms, Wood, Apr 11; Sibelius, Nielsen, Haydn, Apr 26; 7.30pm.

**Royal Philharmonic Orchestra.** Rhonda Kess conducts Weill, including *Seven Deadly Sins* and the opera *Johnny Johnson*. Mar 26, 7.30pm.

**Philharmonia.** Mariss Jansons conducts Elgar's Cello Concerto, with Lynn Harrell, & Shostakovich's Symphony No 10, Mar 27; Schnittke, Sibelius, Prokofiev, Mar 30; 7.30pm.

**London Choral Society, London Mozart Players.** Jane Glover conducts Bach's St Matthew Passion, sung in English. Mar 29, 5.30pm.

**London Philharmonic.** Klaus Tennstedt conducts Dvořák's Symphony No 8 & Janáček's Sinfonietta. Apr 2, 7.30pm.

**Academy of St Martin-in-the-Fields.** Neville Marriner conducts Brahms's Violin Concerto, with Anne-Sophie Mutter, also Berlioz, Maw, Stravinsky. Apr 3, 7.30pm.

**Russian Spring.** A retrospective of Russian music over the past 100 years featuring many Russian musicians. Apr 6-May 2.

**London Philharmonic.** Kurt Masur conducts Schnittke & Tchaikovsky. Apr 6, 7.30pm.

**BBC Symphony Orchestra.** Andrew Davis conducts Denisov, Shostakovich, Tchaikovsky. Apr 7, 7.30pm.

**Vladimir Ashkenazy,** piano, **Itzhak Perlman,** violin, **Lynn Harrell,** cello. Brahms Trios, in C minor, C & B. Apr 13, 7.30pm.

**Philharmonia.** Yan Pascal Tortelier conducts Respighi, Chopin, Verdi. Apr 14, 7.30pm.

**Dresden Staatskapelle.** Bernard Haitink conducts Schubert's Symphony No 3, Bruckner's Symphony No 7. Apr 15, 7.30pm.

**London Philharmonic.** Christoph von Dohnányi conducts Webern, Beethoven, Schoenberg, Schumann, Apr 16; Mozart, Honegger, Dvořák, Apr 18; 7.30pm.

**Bournemouth Symphony Orchestra.** Andrew Litton conducts Shostakovich & Haydn, with Håkan Hardenberger, trumpet. Apr 19, 7.30pm.

**BBC Philharmonic Orchestra.** Edward Downes conducts the complete Prokofiev Symphonies. Apr 20, 7.30pm; Apr 21, 3.15pm; Apr 27, 7.30pm; Apr 28, 3.15pm.

**Royal Philharmonic Orchestra.** Vladimir Ashkenazy completes the orchestra's Prokofiev centenary celebration. Prokofiev, Stravinsky, Apr 21; Tcherenprnin, Roslavets, Prokofiev, Apr 23; 7.30pm.

**Yehudi Menuhin's 75th birthday concert.** He is conductor & soloist in Beethoven's Romances in G & F with the Royal Philharmonic Orchestra; also Vladimir Ashkenazy conducts Beethoven's Choral Symphony. Apr 22, 7.30pm.

**London Philharmonic.** Zubin Mehta conducts Strauss, with Cheryl Studer, soprano, Apr 28; Mozart's Symphony No 38 (Prague) & Bruckner's Symphony No 7, May 9; 7.30pm.

**Moscow Radio Symphony Orchestra.** Vladimir Fedoseyev conducts Mussorgsky, Rachmaninov, Tchaikovsky, Apr 29; Shostakovich, Gubaydulina, Scriabin, Apr 30; 7.30pm.

**London Philharmonic.** Kent Nagano conducts Roslavets, Prokofiev, Stravinsky. May 2, 7.30pm.

**Philharmonia.** Carlo Maria Giulini conducts Brahms's Piano Concerto No 2, with Murray Perahia, & Symphony No 2. May 5 & 7, 7.30pm.





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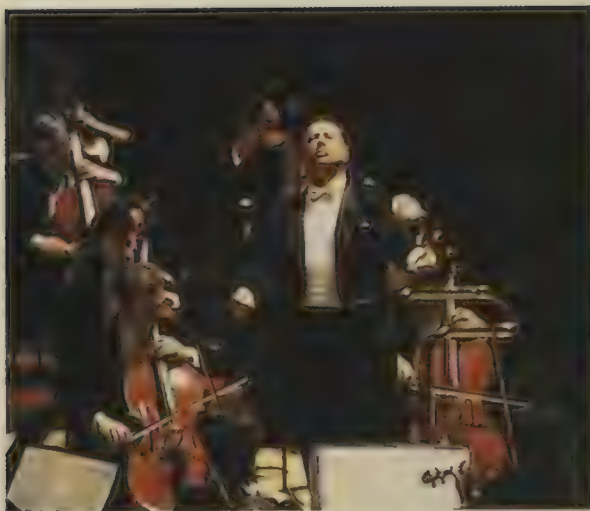
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Rafael Frühbeck de Burgos conducts the LSO at the Barbican Hall. Henry VIII at the National Maritime Museum, Greenwich. Max Ernst at the Tate.

#### QUEEN ELIZABETH HALL South Bank Centre.

**Igor Oistrakh**, violin. **Natalia Zertsalova**, piano. Beethoven. Chausson, Prokofiev, Tchaikovsky. Mar 12, 7.45pm.

**Alban Berg Quartet**. Bartók. Mozart. Mar 15, 7.45pm.

**Peter Serkin**, piano. Brahms, Liebermann, Knussen. Beethoven, Mozart, Goehr, Chopin. Mar 17, 3pm.

**London Sinfonietta**. Oliver Knussen conducts Debussy, Schoenberg, Bartók, Busoni, Ives. Mar 17, 7.45pm.

**Choir of Trinity College, Cambridge**. Richard Marlow directs sacred music by Schütz, Purcell. Bach, Taverner. Mar 18, 7.45pm.

**Mikhail Pletnev**, piano. Beethoven, Rachmaninov, Scriabin. Mar 21, 7.45pm.

**Orchestra of the Age of Enlightenment**, under Reinhard Goebel, play Concerti for the Dresden Court Orchestra by Heinichen, Pissendel, Zelenka, Telemann, Vivaldi, Mar 27; Ivan Fischer conducts Beethoven's Violin Concerto, with Monica Huggett, & the complete melodrama *Egmont*, Apr 10; 7.45pm.

**Hanover Band**. Handel. Vivaldi. Bach, directed from the violin by Benjamin Hudson. Apr 2, 7.45pm.

**London Sinfonietta**. Simon Rattle conducts a concert performance of Debussy's opera *Pelléas & Mélisande* with Dale Duesing, Elise Ross & François Loup. Apr 12, 7.45pm.

**English Piano Trio, Austrian String Quartet** & Ann MacKay, soprano, celebrate the bicentenary of Haydn's visit to London with a recital of his chamber music. Apr 14, 3pm.

**Chelsea Opera Group** give a concert performance of Massenet's opera *Hérodiade* with Anne-Marie Owens & Rosa Mannion. Apr 14, 7.45pm.

**London Sinfonietta & Voices**. Gennadi Rozhdestvensky conducts Tishchenko, Smirnov, Firsova, Schnittke. Apr 17, 7.45pm.

**John Lill**, piano. Prokofiev's Sonatas Nos 6, 7 & 9. Apr 21, 7.45pm.

**Hanover Band**. Roy Goodman

directs Haydn & Mozart. Apr 24, 7.45pm.

**Wren Orchestra of London**, City of London Choir. Hilary Davan Wetton conducts Mozart's *Vesperae solennes de confessore* & Haydn's *Heiligmesse*. Apr 27, 7.45pm.

**Albani String Quartet**. Haydn, Beethoven, Dvořák. Apr 28, 7.45pm.

## EXHIBITIONS

*Readers intending to visit over the Easter & May Day bank holidays should check opening hours with the gallery concerned.*

AGNEW'S

43 Old Bond St, W1 (071-629 6176).

**118th Annual Watercolours Exhibition**. Turner, Constable & Gainsborough are among the 18th- & 19th-century artists whose work is on show. Until Mar 22. Mon-Fri 9.30am-5.30pm.

ALBEMARLE GALLERY

18 Albemarle St, W1 (071-355 1880).

**John Bratby: Venice—the Hemingway Suite**. Studies of Mrs Bratby, & some self-portraits, against a Venetian backdrop. Until Apr 5. Mon-Fri 10am-5.30pm. Closed Mar 29-Apr 1.

LLEWELYN ALEXANDER GALLERY

124-126 The Cut, SE1 (071-620 1322).

**Diversity & Continuity—an exhibition of London**. Docklands, the City & the river are among inspirations for the 15 contemporary artists represented here. Mar 7-Apr 5. Mon-Fri 10am-7.30pm, Sat 2-7.30pm. Closed Mar 29 & Apr 1.

BANKSIDE GALLERY

48 Hopton St, SE1 (071-928 7521).

**313th Exhibition of the Royal Watercolour Society**. Recent works by members many for sale. Apr 5-May 5. Tues 10am-8pm, Wed-Sat 10am-5pm, Sun 1-5pm. £1.50, concessions 75p.

BARBICAN ART GALLERY

Barbican Centre, EC2 (071-638 4141).

**Stanley Spencer: The Apotheosis of Love**. Centenary tribute to Spencer's imaginative vision. Until Apr 1.

**The True North: Canadian Land-**

**scape Painting 1897-1939/Canadian Art Now**. Complementary exhibitions showing turn-of-the-century work together with today's most innovative creations. Apr 19-June 16.

Mon-Sat 10am-6.45pm, Tues until 5.45pm, Thurs until 7.45pm, Sun, & Mar 29, Apr 1 & May 6, noon-5.45pm. £4, concessions & everybody Thurs after 5pm £2.

Concourse Gallery:

**Mozart in Art, 1900-90**. Affectionate tribute to the musical genius by a cross-section of 20th-century artists. Until Apr 2. Daily noon-7.30pm.

STEPHEN BARTLEY GALLERY

62 Old Church St, SW13 (071-352 8686).

**The Horses of London**. Kate Dicker's drawings of London's working horses, from those of the King's Troop to the ones pulling Whitbread's drays. Apr 23-May 4. Tues-Sat 11am-6pm.

BURLINGTON GALLERY

10 Burlington Gdns, W1 (071-734 9228).

**Cecil Aldin**. Paintings, pastels & prints by one of Britain's most popular sporting artists. Mar 14-23. Mon-Fri 9.30am-5.30pm, Sat 10am-5pm.

DESIGN MUSEUM

Butlers Wharf, Shad Thames, SE1 (071-407 6261).

**Raymond Loewy: pioneer of American industrial design**.

Loewy's legacies include the Coca-Cola bottle, Lucky Strike cigarette pack, Greyhound buses & many familiar logos. Mar 27-May 19. Tues-Sun 11.30am-6.30pm. £2.50, concessions £1.50. Open Apr 1 & May 6.

FRENCH INSTITUTE

17 Queensberry Pl, SW7 (071-589 6211).

**Henri Cartier-Bresson in India**. Daily life in Gandhi's India, & at subsequent periods between 1968 & 1980 viewed through the camera of one of France's greatest photographers. Mar 13-Apr 8. Mon-Fri 9.30am-6pm. Closed Apr 1.

FROST & REED

16 Old Bond St, W1 (071-629 2457).

**Works by 20th-century British & French Painters**. Paintings by artists who blossomed in the wake of the Impressionist movement. Until Mar 26.

**Edwin Penny**. Meticulous water-colour portraits of birds. Apr 18-May 14. Mon-Fri 9.30am-5.30pm.

HARARI & JOHNS

12 Duke St, SW1 (071-839 7671).

**Five Centuries of Old Master Paintings**. Italian painting pre-

dominates among works from the Spanish, Flemish, Dutch, French & English Schools. Apr 11-May 10. Mon-Fri 10am-5pm. Catalogue £10. Closed May 6.

HAYWARD GALLERY

South Bank Centre, SE1 (071-928 3144).

**The Twilight of the Tsars**. Architecture, painting, sculpture, photography & decorative arts portray Russia before the Revolution. Mar 7-May 19. Daily 10am-6pm, Tues, Wed until 8pm. £4, concessions & everybody Mon £2.50. Closed May 6.

HEIM GALLERY

59 Jermyn St, SW1 (071-493 0688).

**The Painted Word**. British painting of the late 18th century, designed to serve as models for prints. May 1-June 11. Mon-Fri 10am-6pm. Closed May 6.

HORNIMAN MUSEUM

100 London Rd, Forest Hill, SE23 (081-699 1872).

**Yoruba: a celebration of African art**. Art, architecture, sculpture & a re-creation of a Nigerian street market. Mar 14-Apr, 1992. Mon-Sat 10.30am-5.50pm, Sun 2-5.50pm.

MALL GALLERIES

The Mall, SW1 (071-930 6844).

**Annual Exhibition of the Royal Institute of Painters in Water**

**Colours**. Contemporary water-colours by members & non-members. Mar 21-Apr 13. Daily 10am-5pm.

MARLBOROUGH GRAPHICS

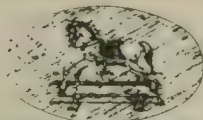
42 Dover St, W1 (071-495 2642).

**John Piper—Six Decades of Printmaking**. The media include aquatint & tapestry. Until Apr 13. Mon-Fri 10am-5pm, Sat 10am-4pm.



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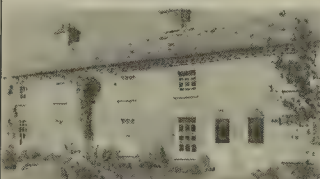
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#### MUSEUM OF GARDEN HISTORY

St Mary-at-Lambeth, next Lambeth Palace, SE1 (071-261 1891).

**The Secret Gardens of Chatham Dockyard.** The historic features of these still-surviving, 17th-century gardens. Until Apr 5.

**Jane Preece.** Paintings of plants & flowers priced from £100. May 1-17. Mon-Fri 11am-3pm, Sun 10.30am-5pm. Closed Mar 29.

#### MUSEUM OF LONDON

London Wall, EC2 (071-600 3699).

**Treasures & Trinkets.** Jewellery in London from pre-Roman times to the 1930s. Until Jan, 1992. Tues-Sat 10am-6pm, Sun 2-6pm. Open Apr 1 & May 6.

#### MUSEUM OF MANKIND

Burlington Gdns, W1 (071-437 2224).

**Images of Africa: Emil Torday & the Art of the Congo 1900-09.** Major exhibition of sculpture, masks, textiles & weapons show the sophistication of Congolese aesthetic tradition. Until 1992. Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Mar 29 & May 6.

#### NATIONAL GALLERY

Trafalgar Sq, WC2 (071-839 3321).

**Art in the Making: Impressionism.** The techniques of Monet, Renoir, Pissarro & others. Among the masterpieces hung in illustration are Renoir's *The Umbrellas* and Monet's *Bathers at La Grenouillère*. Until Apr 21.

**Van Gogh to Picasso: The Berggruen Collection at the National Gallery.** The loan of 68 works including nine by Cézanne. Until Apr 21. Mon-Sat 10am-6pm, Sun 2-6pm. Closed Mar 29. See article p7.

#### NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (081-858 4422).

**Henry VIII at Greenwich.** Major 500th-anniversary exhibition of Tudor treasures marking the two-thirds of his life that the king spent at the now demolished Palace of Placentia & hunting in the park. May 1-Aug 31. Mon-Sat 10am-6pm, Sun noon-6pm. £3.20, concessions £2.20. Closed May 6.

#### NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (071-306 0055).

**The Raj: India & the British 1600-1947.** The exhibition examines the relationship between British & Indian society over 350 years through paintings, prints & photographs. Until Mar 17. £3.50, concessions £2.50.

**John Bratby.** Re-evaluation of this "kitchen-sink" artist's contribution to British painting. Mar 8-May 27. Mon-Fri 10am-5pm, Sat until 6pm, Sun 2-6pm. Closed Mar 29 & May 6.

#### OLYMPIA

Hammersmith Rd, W14 (information 071-486 1951).

**ART/London 91.** Contemporary art displayed by more than 120 galleries at prices from £100 to £850,000, seminars & talks. Apr 18-21. Daily 11am-8pm. £4.50, concessions £3.

#### THE QUEEN'S GALLERY

Buckingham Palace Rd, SW1 (071-930 4832).

**Carlton House—Past Glories of George IV's Palace.** Paintings by English & Dutch masters; French furniture, clocks & porcelain; weapons from the Far East. Mar 22-1992. Tues-Sat 10.30am-5pm, Sun 2-5pm. £2, concessions £1.50 & £1. Closed Mar 29-Apr 1.

#### ROYAL ACADEMY

Piccadilly, W1 (071-439 7438).

**Great Impressionist & Other Master Paintings from the Emil G. Bührle Collection, Zurich.** Works by Manet, Monet, Renoir, Cézanne, Gauguin, Van Gogh. Until Apr 14. £4.50, concessions £3. See article p7.

**Sir Christopher Wren & the Making of St Paul's.** Contemporary engravings & drawings of the project by Wren & his assistants, with the architect's 18-foot-long model of the cathedral. Mar 9-May 12. £3 & £2. Daily 10am-6pm. Closed Mar 29.

#### SPINK & SON

5, 6 & 7 King St, SW1 (071-930 7888).

**Richard Foster: watercolours & oils.** For sale are portraits, Indian & Turkish landscapes, & views of London & Norfolk. Mar 13-28.

#### Alexander Creswell: watercolours & drawings.

Illustrations for *The Silent Homes of Britain* (to be published Apr 10), a record of 45 British country houses that have fallen into ruin. Apr 10-26.

Mon-Fri 9.30am-5.30pm.

#### TATE GALLERY

Millbank, SW1 (071-821 1313).

**Max Ernst (1891-1976).** Retrospective for this Surrealist artist, celebrating the centenary of his birth. 200 paintings, drawings, collages & sculptures. Until Apr 21.

**Pop Prints.** Aspects of printmaking in Britain & the USA 1959-82. Until June 23.

Clore Gallery:

**Turner: the fourth decade.** Watercolours & drawings executed between 1820 & 1830. Until May 12.

Mon-Sat 10am-5.50pm, Sun 2-5.50pm. Closed Mar 29 & May 6.

#### THEATRE MUSEUM

Russell St, WC2 (071-836 7891).

**Dance Images: Crickmay at the Theatre Museum.** Major exhibition by Anthony Crickmay, a photographer celebrated for his work with dance & theatre performers. Until Sept 29. Tues-Sun 11am-7pm. £2.50, concessions £1.50.

#### WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (071-377 0107).

**Michael Andrews: recent landscapes.** Paintings of Ayers Rock & a new Scottish landscape form the core of this exhibition. Until Mar 24.

**Jack B. Yeats.** Paintings by the artist brother of poet W.B. Yeats from the 1920s to 1957. Apr 5-May 26. Tues-Sun 11am-5pm, Weds until 8pm.

#### CHRISTOPHER WOOD GALLERY

15 Motcomb St, SW1 (071-235 9141).

**The Artistic Interior. Studios & Rooms in English & European Art c1850-1920.** Works by Lord Leighton, Atkinson Grimshaw & others show that the studio of the 19th-century artist was as much a show-place as workshop. Until Mar 28. Mon-Fri 9.30am-5.30pm.

## SPORT

#### ATHLETICS

**World Indoor Championships.** Mar 8-10. Seville, Spain.

**AAA/WAAA Multi-Events Championships.** Mar 9, 10. Cosford, nr Wolverhampton.

**World Cross-Country Championships.** Mar 23. Antwerp, Belgium.

**ADT London Marathon.** Apr 21. Greenwich, SE10/Blackheath, SE3 to Westminster Bridge, SW1.

#### BOXING

**George Wimpsey/ABA Championship finals.** May 7. Albert Hall, NW7.

#### CANOING

**Devizes to Westminster International Marathon.** Mar 29-Apr 1. Finishes Westminster Bridge, SW1.

#### CRICKET

**MCC v Middx.** Apr 16-19. Lord's, NW8.

(BA=Britannic Assurance Championship, BH=Benson & Hedges Cup, RA=Refuge Assurance League.)

**Surrey v Somerset (RA),** Apr 21; **v Essex (BH),** Apr 23; **v Warwick (BH)** May 7; **Foster's Oval, SE11.**

**Middx v Surrey (BH),** Apr 25; **v Yorks (BA),** Apr 27, 29-May 1; **v Surrey (RA),** Apr 28; **v Warwick (BH),** May 4; **v Northants (RA),** May 5; **Lord's.**

#### EQUESTRIANISM

**Badminton Whitbread Horse Trials.** May 2-5. Badminton, Avon.

**Royal Windsor Horse Show.** May 8-12. Windsor, Berks.

#### FOOTBALL

**England v Republic of Ireland.** Mar 27. Wembley Stadium, Middx.

**Oxford University v Cambridge University.** Mar 30. Fulham FC, SW6.

**Rumbelows League Cup final.** Apr 21. Wembley.

**FA Vase final.** May 4. Wembley.

**FA Trophy final.** May 11. Wembley.

**FA Cup final.** May 18. Wembley.

#### GOLF

**Benson & Hedges International.** Apr 18-21. St Mellion, Cornwall.





England face the Republic of Ireland. Mozart comes under the hammer at Sotheby's.



#### GYMNASTICS

**Daily Mirror Champions All International** (men & women). Apr 27. *NEC, Birmingham.*

**Weetabix Young Gymnast of the Year.** Apr 28. *NEC, Birmingham.*

#### HOCKEY

**Typhoo Tea Cup: England v France** (women). Mar 16. *Wembley Stadium, Middx.*

#### HORSE RACING

**Cheltenham National Hunt Festival meeting.** Mar 12-14. *Cheltenham.*  
**Lincoln Handicap.** Mar 23. *Doncaster, S Yorks.*

**Seagram Grand National.** Apr 6. *Aintree, Liverpool.*

**General Accident 1,000 Guineas.** May 2. *Newmarket, Suffolk.*

**General Accident 2,000 Guineas.** May 4. *Newmarket.*

#### ROWING

**Head of the River Race.** Mar 23, 9.45am. *Mortlake, SW14 to Putney, SW15.*

**Oxford v Cambridge University Boat Race.** Mar 30, 2pm. *Putney to Mortlake.*

#### RUGBY UNION

**Save & Prosper International: England v France.** Mar 16. *Twickenham, Middx.*

**Scotland v Ireland.** Mar 16. *Murrayfield, Edinburgh.*

**Pilkington Cup final.** May 4. *Twickenham.*

## OTHER EVENTS

**Bonham's sales:** Fine English & Continental paintings, including a section on Venice. Mar 14, 11am. *Bonham's, Montpelier St, SW7 (071-584 9161).*

**Chelsea Design Week.** A chance to see the latest from more than 20 top interior designers, with free transport between showrooms. Mar 8,9. *Various venues.* Details from 071-233 5971.

**Christie's sales:** Modernist & Traditionalist British pictures, including *Gypsophila* by Sir Stanley Spencer, estimated at £80,000-£100,000, & works by Munnings,

Bomberg, Sutherland & Sickert. Mar 7, 2.30pm. *Christie's, 8 King St, SW1 (071-839 9060).*

**Daily Mail Ideal Home Exhibition.** Among the display—homes, ecological demonstrations & new products are four-day shows on holidays and gardening (Mar 14-17), good food & bodycare (Mar 21-24), fashion & photography (Mar 28-Apr 1), finance & crafts (Apr 4-7). Mar 14-Apr 7. Daily 10am-8pm, Thurs until 10pm. *Earl's Court, SW5.* £5, concessions £3.

**London Dolls' House Festival.** Adult enthusiasts will find everything to furnish miniature ideal homes. May 11,12. Sat 1-6pm, Sun 10am-4.30pm. *Kensington Town Hall, Hornon St, W8.* £3, children (Sun) £1.50.

**Easter Parade.** Two-mile procession of floats, bands, majorettes & pearly kings & queens. Mar 31, 3pm (events start at noon). *Battersea Park, SW11.*

**London International Book Fair.** Sneak preview of the latest titles & a chance to meet some of today's best-selling authors. Mar 24-26. Sun, Mon 3-6.30pm, Tues 9.30am-4pm. *Olympia, W14.* £10.

**Max Ernst.** Lectures in connection with the current exhibition. Mar 8,15,22, Apr 5,12,19, 1pm. *Tate Gallery, Millbank, SW1.*

**May Merrie.** A jolly day of sport & entertainment with a regatta on the river, clowns, bands & craft stalls, & culminating in an evening firework display, May 6, 11am. *Kingston-upon-Thames, Surrey.*

**The Queen & the Duke of Edinburgh** attend the Maundy Service & the Queen distributes the Royal Maundy. Mar 28, 11am. *Westminster Abbey, SW1.*

**Sotheby's sales:** 19th- & 20th-century sculpture, including works by Charles Cordier, Louis Grégoire & Jean Léon Gérôme, Mar 15, 10.30am; British Paintings, including a Gainsborough & two Hogarths, Apr 10, 11am. *Sotheby's, 34/35 New Bond St, W1 (071-493 8080).*

# Intelligence is the Issue

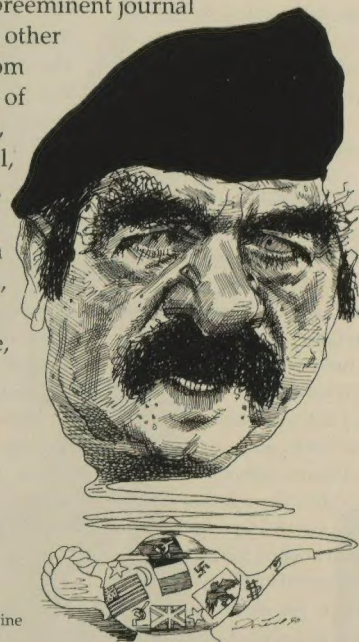
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Saddam Hussein by David Levine

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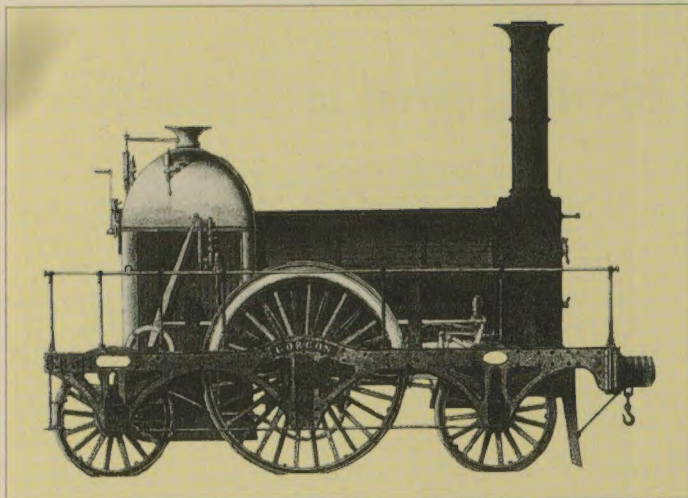
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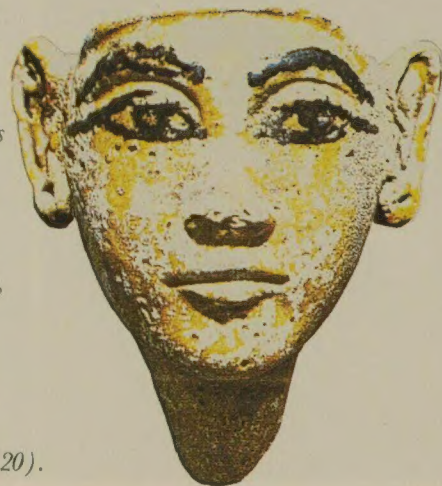
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*Gorgon, locomotive of the Firefly class built for the Great Western Railway in 1841. From The Victorian Railway by Jack Simmons (Thames & Hudson, £28).*

*Right, faience inlay of a human head from The Hidden Tombs of Memphis, an absorbing, first-hand and well illustrated account of recent Egyptian tomb discoveries by Professor Geoffrey T. Martin (Thames & Hudson, £20).*



## BOOK LIST

*A selected list of current titles which are, or deserve to be, on the bestseller list*

### HARDBACK NON-FICTION

#### **Reagan and Thatcher**

by Geoffrey Smith

*The Bodley Head, £14.99*

In the 1980s Britain and the United States enjoyed an unusually special relationship, based on the shared ideology, friendship and mutual admiration of President Reagan and Prime Minister Thatcher. It was not an uncritical association for there were incidents such as the American invasion of Grenada and the remarkable confusion of the Reykjavik summit. Nevertheless, as Geoffrey Smith demonstrates in this lucid and revealing account, there is no doubting the influence of this partnership on the history of the decade.

#### **Thomas Cook: 150 Years of Popular Tourism**

by Piers Brendon

*Secker & Warburg, £20*

Thomas Cook was a teetotaler whose first inspiration was to harness the power of the new railways to the cause of temperance by organising excursions in its name. His original ambition was overtaken by the weight of popular demand for cheap travel, but it was left to his son to establish the enterprise, introduce Cook's Tour to the language and develop the largest travel organisation in the world. This is an official history which far transcends deference and is a most entertaining read.

#### **Saddam's War**

by John Bulloch & Harvey Morris

*Faber & Faber, £13.99*

Anyone still in doubt about the nature of Saddam Hussein's regime in Iraq should read this book, which details the grim circumstances of his rise to power and subsequent ruthless exercise of it. Opponents are not tolerated: Saddam is reported here to have watched one dissolve in an acid bath, and himself to have shot one of his ministers after a cabinet meeting. It is a terrible story which we must hope is now coming to its end.

### HARDBACK FICTION

#### **The Secret Pilgrim**

by John le Carré

*Hodder & Stoughton, £14.95*

George Smiley has been coaxed out of retirement somewhere in north Cornwall to talk to student spies after their passing-out dinner. The device provides an opportunity for Ned (one of Smiley's protégés who ran the Russia House and whose final job for the Circus is to train its new recruits) to recall some of the highlights of his career in a series of episodes that mingle many of le Carré's old characters with others that are new. Some are more convincing than others, but the mixture of past and present, with hints of the post-Cold War opportunities for espionage, is skilfully done.

#### **Coming in with the Tide**

by P. H. Newby

*Hutchinson, £13.99*

Charles White is an ambitious builder, self-educated and a determined reader, whose life becomes altogether more complicated and confused than his aspirations intend. Set in south Wales at the turn of the century, P. H. Newby's new novel is finely written, subtly evocative and with equal subtlety leaves the powerful sentiments of the characters to make their own impact.

#### **Tiberius**

by Allan Massie

*Hodder & Stoughton, £13.95*

The second of Allan Massie's Roman novels deletes the sadistic monster and turns Tiberius into a wise and thoughtful older statesman. Modern historians have been kinder to Tiberius than Tacitus and Robert Graves, but though there is some scholarly support for Massie's fictional spray it is doubtful if the paint will convince for the rust beneath has been there too long. Tiberius will no doubt remain a monster in the public mind, for otherwise he must seem a bit of a bore. At least he left Rome in good order to meet horrors still to come.

### PAPERBACK NON-FICTION

#### **The Life of Graham Greene: Vol 1, 1904-1939**

by Norman Sherry

*Penguin, £7.99*

The author has worked hard on his research for this biography, re-tracing Greene's travels across the world, seeking out the people who inspired characters in the novels, interviewing virtually everyone who crossed the novelist's path. All the extraordinary facts of Greene's early life are here, but there are few clues about the source of his genius as a writer, which is what makes him of such interest to the general reader. No doubt Greene himself will relish the paradox.

#### **Auschwitz and the Allies**

by Martin Gilbert

*Mandarin, £6.99*

First published in 1981, this important book describes not only how the Nazis set about exterminating the Jews but also how and when the Allies learnt about it, and how they responded. It is an objective and well-documented account of the grimdest and longest-lasting horror of the Second World War.

#### **Byzantium: The Early Centuries**

by John Julius Norwich

*Penguin, £7.99*

The author triumphantly succeeds in demonstrating that the Byzantine Empire did not wholly justify the jeers of the classical historians. Indeed it is now seen to have been a vigorous civilisation and a worthy successor to the Greek and Roman empires. This is an elegant introduction to its first 500 years.

#### **The Lives of Enoch Powell**

by Patrick Cosgrave

*Pan, £7.99*

There are many sides to the awkward but brilliant character of Enoch Powell, and this absorbing but uncritical biography captures most of them, portraying the essence of a unique politician whose talents were never fully exploited.

### PAPERBACK FICTION

#### **Rumpole à la Carte**

by John Mortimer

*Penguin, £7.99*

A mouse is served in a fashionable three-star London restaurant, where Rumpole has just been refused steak and kidney pud and mash, and thus begins the first of these six new adventures of John Mortimer's legal hack who, fortified by a bottle or two of Château Thames Embankment, is as adept at detection as he is at persuading juries to sock it to judges nurtured on organic bran and carrot juice.

#### **The Message to the Planet**

by Iris Murdoch

*Penguin, £5.95*

Iris Murdoch's 24th novel is very much the mixture as before—an enigmatic, mystical central character surrounded by people endowed with plenty of free time and increasingly shrouded in allegory. Murdoch devotees should have no difficulty in unravelling its complexities, others may be less patient.

#### **Possession**

by A. S. Byatt

*Vintage, £5.99*

Last year's Booker prizewinner is hard going at times but there is no doubting its literary cleverness. It is also witty, romantic and tremendously stylish.

#### **Lies of Silence**

by Brian Moore

*Arrow, £3.99*

A story of suspense and excitement set in today's Northern Ireland, where a hotel manager is forced to drive a car bomb and face a desperate conflict of loyalties.

#### **Parnell and the Englishwoman**

by Hugh Leonard

*Penguin, £4.99*

The flamboyant Irish leader who almost brought Home Rule to Ireland fell from power because of his love for the wife of a colleague. The affair brought about his political downfall, and has provided the subject for this diverting novel.





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